

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Many studies have been carried out in Nwachukwu-Agbada's works on psychological, psychopathological analyses and relevance of his stories in contemporary times, but none has tried to look into his works from transitivity point of view. This forms the basic interest of this dissertation; to look into Nwachukwu-Agbada's stories from the transitivity aspect using Halliday's transitivity theory as a theoretical framework to analyze the processes, participants and circumstances found in the clauses that will be selected in the selected stories under study. There are four short stories selected for this dissertation namely; *Love Strokes*; *The Probing Eyes*; *The Second Denial* and *Money Yab Man*. Transitivity analysis has been used to understand the language of writers and speakers, examining in depth, the structure of sentences which expresses semantic processes, participant's involvement and circumstances in which the participants are involved. In his *Introduction to Functional Grammar*, Halliday's concern is not whether a verb takes or does not take a direct object but his preoccupation is in what he calls "transitivity process" which involves the process itself, participants in the process and circumstances associated with the process (Halliday, 1981:172). This he divides into six process types namely: Material, Mental, Relational, Behavioral, Verbal and Existential. These process types align with the metafunctions of language in his clause definition as "The simultaneous realization of ideational, interpersonal and textual meanings. In Systemic Functional Linguistics (SFL), every act of language is an act of meaning. For Halliday, "the internal organization of language is not arbitrary but embodies a positive reflection of the functions that language has evolved to serve in the life of a social man" (1976:126).

It is widely believed that people who study and use a language are interested in how they can do things with language, how they can make meanings build up and be understood through

choices of words and grammatical resources. Bloor and Bloor (2004:2), claim that “when people use language, their language acts construct meaning”. Kroger and Wood (2000:4), believe that language is taken to be not simply a tool for description and a medium of communication but as a social practice, a way of doing things. The study of language is so important that, as Fairclough (1989:2) states, “using language is the most common form of social behaviour” and we depend on language in our public and private interaction, determining our relationships with other individuals and the social institutions we inhabit. For Halliday (1985:14), “a language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized and answer the question, “how are these meanings expressed?” This puts the forms of a language in a different perspective: as means to an end, rather than as an end in itself”. It is from this point of view of language that systemic functional linguistics was developed by Halliday and his associates during the 1960s. Fairclough claims that language “is a material form of ideology, and language is invested by ideology” (2001:73). Social language or discourse is not only representational but intervenes in social change because “discourse contributes to the creation and recreation of the relations, subjects...and objects which populate the social world” (73). That is to say, discourses are material effects of ideology which also have a strong impact on shaping our sense of reality. Fowler (1986:42) agrees with Fairclough that language creates the link between discourse and ideology even clearer when he defines discourse as “socially and institutionally originating ideology, encoded in language”. With this idea in mind, this dissertation will examine the function of language as useful tool in the short stories in *Love Strokes and Other Stories* by Nwachukwu-Agbada in the light of Halliday’s system of meanings.

*Love Stroke and Other Stories* is a collection of stories of twelve stories written by Nwachukwu-Agbada (1998). Nwachukwu-Agbada’s power to transcend his own era lies in his cool appraising humour, his facility of descriptive phrase, his vigorous narrative, his remarkable

receptivity to the workings of human nature, and his consequent appeal to the humanity of all ages marks him out as an outstanding story teller. For the purpose of this dissertation, four short stories are selected for transitivity analysis, paying special attention on the clauses that construe transitivity meanings. Clauses represent events and processes of various kinds, and transitivity aims to make clear how the action is performed, by whom and on what. Transitivity is an important and powerful semantic concept in Halliday. It is part of the ideational function of language, therefore, an essential tool in the analysis of representation. Implicitly, different social structures and values require different patterns of transitivity. In other words, transitivity can show how speakers/writers encode in language their mental reflection of the world and how they account for their experience of the world around them. Halliday's theory that transitivity is measurable will be used to study the clausal structure which is based on the main verb of the sentence. The synopsis of the stories will be discussed below.

### **1.1.1 Synopsis of the Stories**

#### ***Love Strokes***

In Nwachukwu-Agbada's *Love Strokes*, Tumbido, a Fulani herds boy, is expected to pass through "Shero", a flogging competition, in which he has to be flogged by his opponent in a context to determine how mature he is to marry a wife, as the culture of his tribe, Kastina Ala, demands. He tries to dodge the competition by suggesting elopement with Taratu, and to lobby Mallam Shehu to ask his son to withdraw from the context, so that he can marry Taratu, the love of his life without passing through the "Shero". Tumbido, eventually passes through "Shero", wins the battle and collected his price, Taratu.

### ***The Second Denial***

Faruk, a soldier, fell in love with a school girl named Sidi. Sidi is promiscuous and sleeps around with any man that comes her way. Faruk still loves and pays her school fees despite her exuberances. Lt. Yaro is not happy with Faruk for giving Sidi a free hand in her infidelity towards him and wants to fight any man that dates Sidi. Sidi fell for men who came from Freetown, Sierra Leone to DJ. Joetek Spot, and left with them because they speak Pidgin. Faruk went after them but was late to catch up with them before he found the lifeless body of Sidi on the road where she has been raped and killed by those men from Freetown.

### ***The Probing Eyes***

In this short story, Prospero falls in love with Monday's wife Naomi, and seeks to her an affair with her. Monday is a bus driver and leaves early to work daily. Prospero fell for her slimly-built shape and child-like innocence. Prospero books an appointment with her on the day her husband might have gone to work. As Prospero undressed to have sexual relationship with Monday's wife Naomi, in her husband's bedroom, Naomi was still fumbling to remove her wrapper when suddenly Monday comes out from under the bed with a gun in his hand. Prospero, terrified and motionless, knows he has met his waterloo.

### ***Money Yab Man***

Kismet Hotel is beaming with the arrival the arrival of new breed of floosies as Bola and Olu, fellow pub crawlers, find their way there for a hunting escapade. Bola, a married man, had sent his family to the village for the Christmas celebration. He has the whole free time to himself. Bola and Olu engage in a price batter over Pete, one of the new arrivals. Bola fell for her velveteen jacket and tight white trousers that mirrored all the flesh on her slim body that gives hints "where and where to find which and which". Having paid the highest bid, Bola takes Pete home to enjoy his catch. Bola could not feel nor touch Pete as both of them lie on the same bed because he suddenly feels weak and numb. He tries to hold Pete to no avail. Bola was almost

passing out when he noticed a figure of Pete pass through the door. He watches her buttocks helplessly as she disappeared through the door before he passed out completely. It takes seven strong medicine men from Ijebu-Ode seven days to untie Bola from the bed. Bola becomes blind for having seen the buttocks of a female spirit.

From the synopsis given here, the four short stories dwell on love as their central theme. The different story angles show the different shades, tunes and colours of love relationships. There are themes of infidelity, betrayal, cultural norms, agony also depicted in the stories, that will be unraveled through the application of Halliday's transitivity theory in chapter four of this dissertation.

## **1.2 Statement of the Problem**

Many scholars have tried to analyze Nwachukwu Agbada's short stories in the areas of psychological, psychopathological analyses and relevance of the stories in the contemporary time. But none has delved into its study using transitivity theory as a framework of its analysis. This forms the problem this dissertation wants to look into; to analyse the short stories using transitivity process to see the possibility of finding the most occurred process type and how it construed the characters of the participants and the circumstance of the process portrayed in the short stories.

## **1.3 Aim/ Purpose of the Study**

The purposes of the study are to investigate the types of transitivity processes, participants, circumstances and the ideational meanings which construe the central themes in the short stories.

It aims to explore the central theme of love in the short stories using transitivity processes that will permit the observation, identification and analysis of the clause structures that portray the

most occurring process type which has much influence in the participants, and circumstances of the process construed in the stories.

Through the application of transitivity process theory, this study tries to

1. Extend and demonstrate the application of the transitivity system of SFG in clause analysis of Nwachukwu-Agbada's short stories;
2. Identify and analyze the process types, participants and circumstances in the clause in Nwachukwu-Agbada's short stories through the application of transitivity theory;
3. Interpret clause structures in relation to the meanings associated with the processes, participants, and circumstances in Nwachukwu-Agbada's short stories;
4. Discuss the implications of the transitivity choices in literary analysis.

#### **1.4 Significance of the Study**

Language as a social phenomenon interprets what is being said. In ideational function of language, transitivity aids to understand the experiential meanings of the texts in a coherent way. It is an essential system of construing human experience of the inner and outer world encoded in language. This dissertation will pave way for the application of a grammar which has meaning as its base for all the terms and concepts. Scholars will discover the link between linguistics and literature as an interdisciplinary field. The study will expose the application of SFL to literature. The findings emanating from this study will contribute to the body of knowledge in Halliday's Systemic Functional Grammar (SFG) and Systemic Functional Linguistic (SFL). The methods employed in carrying out this investigation can be applied to the study of any text since the methods employed in carrying out this investigation are retraceable and rigorous. Through this study, it is hoped that readers will have deeper and better understanding of the transitivity system with regards to the context of transitivity processes, participants and circumstances in literary works; be it prose, poetry or drama. The teaching of

such germane concept to students of foreign language learning is worth an explorable phenomenon. Future researchers on this area will find it of immense benefits and as a reference material for their researches. Linguists, who would want to criticize or elaborate on it, will find it useful.

Transitivity system as a system of experiential metafunction can be applied together with interpersonal metafunction of the SFL for the analysis of discourses in the construction of any knowledge. Under ideological assumptions, transitivity method of analysis could be employed in the study of media, encouraged by exploring voicing under specific points. Eggins (2004:112), states that the application of SFL are many, and so varied. Halliday has counted 21 possible applications of this theory (Halliday, 1974:86). Thompson (2009:96), posits that transitivity system is a powerful tool for the study of implicit and explicit ideologies in any text or discourse. It is an indispensable tool in the deep analysis and understanding of any given text or discourse.

### **1.5 Scope of the Study**

This study focuses on analyzing ideational meaning in the short stories by Nwachukwu-Agbada because the writer explores a central theme in the short stories under study. The writer paid attention to some clauses which express the central theme in the short stories.

The study will use Halliday's Transitivity process as its theoretical background for analysis. The dissertation will be concerned with identifying, interpreting, discussing and analyzing of the clause structures that indicate the processes, participants and circumstances in the short stories: *Love strokes, The Second Denial, The Probing Eyes, and Money Yab Man*, in *Love Strokes and Other Stories* by Nwachukwu Agbada (1998), that constitute the data of this work. The study will categorize the clauses under the six processes namely; Material, Mental, Relational, Verbal, Behavioral and Existential processes, participants roles and circumstances in the stories. Library

materials like journals, textbooks, research works, and internet materials will be employed in this study.

## **1.6 Research Questions**

This study will be guided by the following research questions;

1. What are the types of process- participant- circumstance configurations evident in the selected clauses in the four short stories in Nwachukwu Agbada's *Love Strokes and Other Stories*?
2. Which of the process types are more prevalent in the selected stories?
3. What are the experiential meanings that are construed by these choices in the transitivity system?
4. What are the implications of these choices in conveying the message of the stories?



## CHAPTER TWO

### REVIEW OF RELATED SCHOLARSHIP

Transitivity theory is applied by scholars to explain the experiential choices an author/ speaker makes to create certain meaning to express his/ her message. Many linguists have been using it as the framework in their studies. One groundbreaking and influential example of an analysis construing world view in a narrative text is composed by Halliday (1971:114). In this work, Halliday discusses the transitivity patterns including the processes, participants and circumstances that occur in clauses and sentences. Then he proceeds to illustrate how they are used by Golding to imply cognitive limitations as experienced by the main character, Lok. This impression is expressed in Lok's language; that his observations are marked in goal-less material clauses, such as *a stick rose upright* or *began to grow shorter at both ends*. These goal-less processes make the actions seem self-generated, although it is clear from the narrative context that they are brought about by Lok's enemies. Therefore, this dissertation will look into scholarly papers / works such as books, journals articles, dissertations, thesis, seminars, and projects as sources of its review of related scholarship. These will be assembled under different conceptual and theoretical frameworks.

#### 2.1 Conceptual Framework

In analyzing the structure (clause) of any literary work, the following concepts; story type (novel/short story, drama, poetry), plot, setting, characters, point of view, imagery, symbolism, tone, irony and techniques are of paramount importance. The concept of short story as it relates to this work. Therefore, this dissertation considers them as major concepts in this study.

This dissertation will also take cognizance of the following ; SFL, lexico-grammar, metafunctions, Transitivity as its theoretical Framework, grammatical metaphors, Empirical Studies and Summary of the literature review, which gives insight to the readers of the results of other studies that are closely related to the one under study.

### **2.1.1 Fiction**

Fiction is a term used to denote anything, mainly stories or accounts that are not real. They include fairy tales or other stories that were told about animals, monsters, or even human beings that existed in faraway countries or in the primordial times. Fiction is therefore any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author. Apart from the general meaning of fiction as non-factual accounts, it is also used to denote a major branch of literature especially the novel and also drama/ other theatrical presentations in the cinematic and musical mode. The important factor here is that the story or presentation is not factual or real.

### **2.1.2 Prose Fiction as a Work of Literature**

Fiction is an imaginative art. This means that it is a product of the writer's imagination. In prose fiction, the writer tells a fictitious story to his readers to educate or entertain or to do both. This definition will guide our understanding of, not just the words "prose" and "fiction" but, prose fiction as a genre of literature. Prose is presented in a straight- forward manner. There are many views on the construction of prose but the summary of these views is that it has a simple and loosely defined structure. This lack of formal structure makes it to be adopted as the general mode of communication in many formal and informal presentations like the spoken dialogue, speeches, factual, topical and fictional writing. This means that most of the books we read are presented in prose. Prose is made up of complete sentences which constitute paragraphs in a narrative form. Prose reflects the pattern of everyday speech. If words are not presented in prose, they are presented in poetry or verse form that adheres to a particular metric form and definite structure. However, in prose the writer does not just present words whether they make sense or not. Words in prose are arranged in correct sentences and in a logical sequence for a meaningful understanding of the intended communication. In view of this, Samuel Taylor

Coleridge (Quoted in Hall, 1989: 62) insists in his definition of prose that; “prose is —words in their best order. Even in everyday speech, we arrange words in a proper way for the presentation to make sense in the language of communication. In writing therefore, anything that is not presented in verse is presented in prose. Prose is the medium used, as stated earlier, in most written and oral communications. This is because of the advantage it has over verse which is in musical form. The dissemination of written information in text books, magazines in commerce dates back to the 15th century when Monasteries sold edifying collections of saints' and virgins' lives composed in prose. Prose became in this environment the medium of silent and private reading (Whiteman, 2006: 16). Prose then, had an additional advantage for translators, who could go directly for meaning.

Having discussed the meaning of “prose” and “fiction”, let us try to merge the two words to get the meaning in the present context as a genre of literature. Prose fiction is fictional work that is presented in a narrative form. Fiction and narrative are words that distinguish prose fiction from any other form of narrative or fictional work. Prose fiction as a literary genre is made up of the short story, the novella and the novel. (Whiteman, 2006: 22).

Prose fiction as an artistic work, has a personal narrative, a hero to identify with fictional inventions, style, and suspense. Kermode et al, (1980: 23) says that it is anything that might be handled with the rather personal ventures of creativity and artistic freedom” It may exaggerate or distort facts or the story may be completely an invention of the writer. It depends on the style of the writer and or what the writer wants to achieve. The story in prose fiction is invented by the writer but is presented in a realistic manner. Prose fiction treats essentially personal subject matter which is open to various interpretations by the reader. What we read in prose fiction are events, incidents, and experiences that affect human beings. It relays human experience from the writer’s imagination and is seen as a field of “cultural significance to be explored with a critical and didactic interest in the subjective perceptions both of artists and their readers”

(Whiteman, 2006:12). Prose fiction in the contemporary period is expected to serve the same purpose as novel. The novel has become the dominant form of prose fiction followed by the short story. Gradually, prose fiction became a prominent medium for the creation of distinct style of writing and communication. The style gave the artist an opportunity for artistic experimentation and originality needed to exhibit his or her style (Maynard,1992:25). The language of prose fiction is distinct and this enables the author to manipulate language to suit his or her purpose/style and for the readers' appreciation.

Prose fiction is a literary genre that presents human experiences to educate and entertain the readers through story telling y that deals with cultural, social or political issues in the world. The characters are not real (known) human beings but bear human traits and dispositions. Although the story in prose fiction is fictitious, it contains identifiable characters, locations and incidents and these add to make the story that is presented as realistic as possible.

## **2.2 Short Story**

A short story is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents. Short story gives readers compelling characters, drama, and descriptive language in a compact package. The desire to listen to stories is deeply rooted in human civilization world over. Man, being the social animal, is always interested in other man's life. This feature of man's mind might have created the art of story-telling. Short stories date back to oral story-telling traditions which originally produced epics such as Homer's Iliad and Odyssey. Oral narratives were often told in the form of rhyming or rhythmic verse, often including recurring sections. Such device helped to recall the stories easily. Short sections of verse might focus on individual narratives that could be told at one sitting. The origin of short story can be traced back to the oral story-telling tradition. Perhaps the oldest form of the short story is the anecdote which was popular in the Roman

Empire. At the time, the anecdotes functioned as a kind of parables in the Roman Empire. Anecdote is a brief realistic narrative that embodies a point. In essence, the short story is a literary genre which presents a single significant event or a scene involving a limited number of characters. Short stories have no set length. In terms of word count there is no official boundary between an anecdote, a short story, and a novel. Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time. Rather, the form's limits are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. The short story has been considered both an apprenticeship from preceding more lengthy works, and a crafted form in its own right, collected together in books of similar length, price, and distribution as novels. A short story deals with the personality or an incident. The title is expected to lead us to this central issue in the story. Title can be attractive by its contrast, suggestion, meaning etc. It is an inseparable part of a short story.

The title *Love Strokes and Other Stories* suggests painful emotions that surround love relationships. Short story becomes interesting with proper plot, setting, theme, and characters. In the same way, it must be accompanied with attractive title, effective language, clear point of view, and excellent end. Most of the famous short stories are capable of satisfying the readers world over.

Abrams et al (2008:141) say that a fictional prose tale has no specified length, but too short to be published as a volume on its own, as novellas sometimes and novels unusually are. A short story will normally concentrate on a single event with only one or two characters, more economically than a novel's sustained exploration of social background.

Toolan (1998:78) defines short story as a brief work of prose fiction, and most of the terms for analyzing the component elements, the types, and the narrative techniques of the novel are applicable to the short story as well.

### **2.3 Elements of Fiction**

The term fiction in this sense means as an imagination and fantasy stories. Based on Altenbernd and Lewis in Nurgiyantoro (2009: 2-3), fictional prose can be interpreted as a narrative that is imaginative, but usually sensible and contains a truth that dramatizes the relationships between people. The author argues that based on the experiences and observations of life. From the definition above, it can be concluded that the fiction is a work that makes the story become fictional, the story does not really happen in real life, but the elements of creation are those of the author of a real-life environment around the author. A fictional work must consist of some elements, which are divided into two major categories. They are the intrinsic elements and extrinsic elements. Intrinsic elements are elements that contain a theme, plot, character, setting, point of views, language, or figure of speech and these elements build up to the story inside directly. Nurgiyantoro (2005:23) stated that extrinsic elements are the elements that are outside of the literary work, but indirectly affect the building or system of literary organism. It can be said as the elements that influence the story telling of a literary work but it does not become a part of it. Even so, extrinsic elements are quite influential on the totality of the story building produced. Same as intrinsic elements, extrinsic elements have a few elements which are the background of the community, the background of the author and the values contained in the story. The short story is not merely a shortened novel. It shares, of course, the usual constituent elements of all fiction: plot, character, and setting. These elements cannot be treated with the same detail as in a novel. Each element is to be reduced for an overall effect and impression.

Hence, plot is confined to the essentials, the characters to the indispensable, and the setting to a few suggestive hints.

### **2.3.1 Plot**

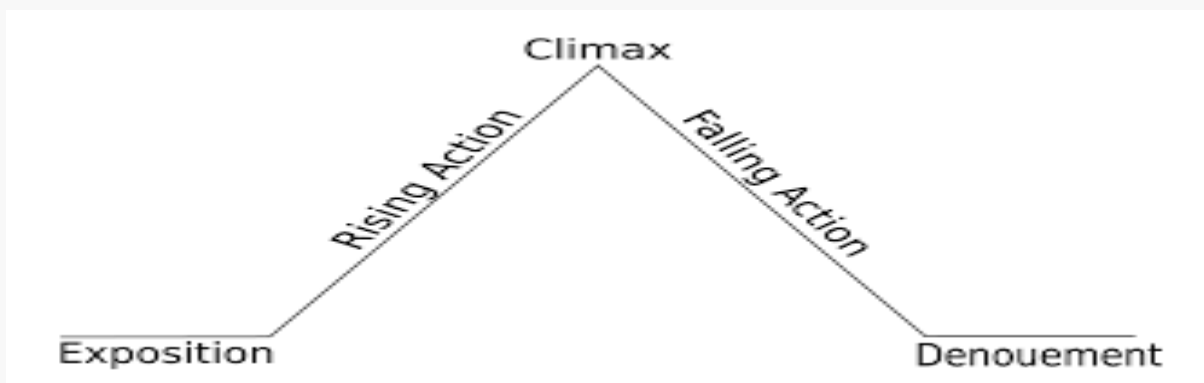
Plot is one of the important fictional elements in which it describes the link between events that happened in a story and determines the serial arrangements of events, incidents, actions or ideas. In other words, a plot is a series of events arranged according to the law of causality because the events in the story relate to each other. Kenny in Nurgiyantoro (2013:167) stated that the plot as the events presented in the story were not simple because the author compiled the events based on the cause and effect. Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. An intricate, complicated plot is called a mess, but even the simplest statements of plot may include multiple inferences, as in traditional ballads.

In his *Poetics*, Aristotle considered plot (*mythos*) the most important element of drama—more important than character. A plot must have, Aristotle says, a beginning, middle, and an end, and the events of the plot must casually relate to one another as being either necessary or probable. Of the utmost importance to Aristotle is the plot's ability to arouse emotion in the psyche of the audience. In tragedy, the appropriate emotions are fear and pity, emotions which he considers in his *Rhetoric*. (Aristotle's work on comedy has not survived.)

Aristotle goes on to consider whether the tragic character suffers (*pathos*), and whether the tragic character commits the error with knowledge of what he is doing. He illustrates this with the question of a tragic character who is about to kill someone in his family. The worst situation (artistically) is when the personage is with full knowledge on the point of doing the deed, and

leaves it undone. A plot device is a means of advancing the plot in a story, often used to motivate characters, create urgency or resolve a difficulty. This can be contrasted with moving a story forward with narrative technique; that is, by making things happen because characters take action for well-motivated reasons.

Freytag (1863) stated that the ideal traditional plot line is divided into five parts. These parts are Exposition, Rising Action, Climax, Falling Action, and Denouement. These parts are famously known as “Freytag’s Pyramid”.



### ***Graphic Of Freytag’s Pyramid***

Based on the graphic above, these parts will be discussed to help analyze the short stories.

#### **2.3.1.1 Exposition**

Exposition introduces all of the main characters and other characters, setting, events, and provides the description and background of the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things, which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal.



### **2.3.1.2 Rising Action**

Rising action builds up the sequential events that happen and so the story becomes more exciting and problems starts showing up. The purpose is to build suspense all the way up to the climax.

Rising action is the second phase in Freytag's five-phase structure. It starts with the death of the characters or a conflict.

“Conflict” in Freytag's discussion is talking about the second act in a five-act play, a time when all of the major characters have been introduced, their motives and allegiances have been made clear (at least for the most part), and they now begin to struggle against one another. Generally, in this phase the protagonist understands his or her goal and begins to work toward it. Smaller problems spoil the protagonist's initial success, and in this phase his or her progress is directed primarily against these secondary obstacles. This phase shows us how the protagonist overcomes these obstacles.

### **2.3.1.3 Climax**

The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of their story and who they are as a person. The dramatic phase that Freytag called the “climax” is the third of the five phases, which occupies the middle of the story, and that contains the point of climax. Thus “the climax” may refer to the point of climax or to the third phase of the drama. The beginning of this is marked by the protagonist finally having cleared away the preliminary barriers and being ready to engage with the adversary. Usually, entering this phase, both the protagonist and the antagonist have a plan to win against the other. Now for the first time we see them going against one another in direct, or nearly direct, conflict.

This struggle results with neither character completely winning, nor losing, against the other. Usually, each character's plan is partially successful, and partially foiled by his or her rival. What is unique about this central struggle between the two characters is that the protagonist makes a decision which shows us one's moral quality, and ultimately determines one's fate. In a tragedy, the protagonist here makes a "bad" decision, which is one's miscalculation and the appearance of one's tragic flaw. The climax often contains much of the action in the story, for example, a defining battle.

#### **2.3.1.4 Falling Action**

Freytag called this phase, "falling action" in the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension in the play, because it is the phase in which everything goes most wrong. In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal. For Freytag, this is true both in tragedies and comedies, because both of these types of play classically show good winning over evil. The question is which side the protagonist has put himself on, and this may not be immediately clear to the audience. The falling action is the events leading to the ending of the story and the main character gradually overcomes the problems and the worries begin to disappear. It indicates that the story will soon come to an end.

#### **2.3.1.5 Resolution/ Denouement**

This is the phase of turning point in a story. The problems that have been introduced in the previous phases are at their peaks at this phase. The main character will experience the difficulties and tension in facing the conflict and then burst in some kind of fight, argument or a very emotional moment.

### **2.3.1.6 Character**

A character is a person or animal in a narrative work of art (such as a novel, play, or film). Character, particularly when enacted by an actor in the theatre or cinema, involves “the illusion of being a human person.” In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. The phrase “in character” has been used to describe an effective impersonation by an actor. The art of creating characters, as practiced by actors or writers, has been called characterization. A character who stands as a representative of a particular class or group of people is known as a Type. Types include both stock characters and those that are more fully individualized. The characters in Henrik Ibsen’s *Hedda Gabler* (1891) and August Strindberg’s *Miss Julie* (1888), for example, are representative of specific position in the social relations of class and gender, such that the conflicts between the characters reveal ideological conflicts. The study of a character requires an analysis of its relations with all of the other characters in the work. The individual status of a character is defined through the network of oppositions (proairetic, pragmatic, linguistic, proxemic) that it forms with the other characters. The relation between characters and the action of the story. In literary work there are character which is one of the intrinsic elements. Minderop (2005:2) says that “Character can also be a person, community, race, mental and moral attitude, the quality of reasoning, famous people and characters in literature”. In the work of fiction, character can be interpreted as a representation of a human being. Through behavior, traits, author describes a character that deserves attention, love, and support. The main character in a story is generally known as the protagonist, the character who opposes it is the antagonist. Lutters (2006:81) divides the character or role according to its nature into the following three points:

### **a) Protagonist**

The protagonist is the major/ central character in a prose work. The story line revolves around him/her. Through him, the writer mirrors the society's ills. His / her interactions with other characters help the reader to have an understanding of the message in the story. The protagonist is known as the hero or heroine in a play. The protagonist is the mouth piece and eyes of the writer. His flaws attract empathy or sympathy from the audience.

### **b) Antagonist**

This is the character whose actions contradict that of the protagonist. He does the exact opposite of what the protagonist does. Most at times, the antagonist embodies evil qualities. The antagonist is the opposite of the role of the protagonist. The antagonist seeks the downfall of the protagonist..

### **c) Tritagonist**

Tritagonist role is the role of a companion, both for the role of the protagonist or antagonist. This role can be a supporter or opponent of the central character, but it also could be a mediator or intermediary central figure. This position became the defender of figures that they accompany.

### **2.3.1.7 Characterization**

According to Nwachukwu-Agbada et al (2019:14), characterization is the reader's understanding of the personality of each character as seen comments provided by the character's physical description and actions, as well as what others say about him and by the narrator of events being recorded. In creating characters, writers are expected to have an in-depth knowledge of their creation. When a writer creates a character, there are different

methods through which he presents his characters that assist the readers to have a good understanding of the personality of each character. One of the ways of doing this is making the characters come to life in the mind of the reader through the provision of physical description of the character. The writer could also provide information about the character through his / her manner of speaking, walking, and his relationship with other characters.

Hayes (2013:87), sees characterization as an important part of building a story. These characters not only play stories but also play roles by conveying ideas, themes, forming plots, and motives. In presenting and determining the characterizations of the characters, the authors generally use two methods. The first method is the direct method (telling) and the second is the indirect method. Napitupulu (2009:61) stated that characterizations are the way the author shows characters or actors.

Sugiadyana (2011:27), explains that the direct method (telling) relies on the explanation of the character's characterizations to the exposition and direct comments from the author. So the readers can understand the character's characterizations based on the author's explanation. The indirect method (showing) shows the author placing himself outside the story by giving the opportunity to the characters so they can show their characterizations through dialogues and actions.

Sugiadyana (28), that there are two kinds of method, which are the direct method and indirect method. In direct method, the explanation of the story is done directly by the author. This method is usually used by ancient storytelling stories so that the reader only relies on explanations made by the author alone. Characters are given names that describe the characteristic qualities that distinguish them from other characters. It could also be through character appearance. In literary works, the appearance of the characters has a very important role in relation to the characterization. The appearance of the character referred to, for example: what clothes they wear or how the expression is. Characterization through speech is another

way of characterization. The author gives a broad and free place to the author or narrator in determining the story. The author comments on the characters and personalities of the characters until they penetrate into mind's, feelings and inner turmoil so the author constantly monitors the characterization of the characters. The authors do not merely led the reader's attention to their comments about the characters but also tries to shape reader's perception of the characters he tells. In indirect method, Sugiadyana (2011:28) explains that characters in literary works can present themselves directly through their behaviors. In this case, the reader can analyze the characters themselves through several ways: Characterization Through Dialogue. Characterization through dialogue is divided into what is said by the characters, the identity of the characters, the location and situation of the conversation, the mental qualities of the characters, a tone of voice, emphasis, dialect, and vocabulary of the characters.

Location and Conversation Situation, as a way of characterization takes place privately on an occasion at night usually tend to be more serious than conversations that occur in public place during the day. So, it is possible that this situation happens in fiction, but the reader must consider why the author displays the conversation in the places like on the road or on the theater, of course, which is certainly important in storytelling. Another method is through the mental qualities of the characters. The mental qualities of the characters can be recognized through the strains and flow of words when the characters talk. Tone of voice, pressure, dialect, and vocabulary can help and clarify the characterizations of the character if the reader is able to observe and analyze it seriously.

## **2.4 Subject Matter**

Kennedy (1966:57) the subject of a story must be one that can be adequately and effectively developed within the prescribed limits. On this point the reader's feeling of satisfaction or dissatisfaction will provide a sufficient test. Whatever may be the theme and object of a story, it

should leave the reader with the conviction that even if nothing would have been lost, at least nothing should have been gained by further elaboration. It should impress the reader, be well proportioned, full enough for the purpose within its own framework. For example, the short stories selected for this dissertation show the development of the subject with a proper ending.

#### **2.4.1 Unity**

Unity of motive, purpose, action, and impression is a fundamental characteristic of a short story. A short story must contain one and only one idea and this idea must be worked out to its logical conclusion with absolute singleness of aim and directness of method. The perfection of workmanship in a short story - the complete adaptation of means to end - gives peculiar aesthetic pleasure to the thoughtful reader. The short story "The Home-coming" keeps the perfect unity of logical development of action and gives the aesthetic pleasure. Brevity or economy is the soul of a short story. The short story must present minimum number of events and character. It means that a short story must cover only a small chunk of human life. There should be no sub-plot as far as possible. Unnecessary characters should be avoided. The protagonist must be given weight age (Kennedy, 1966:58).

*Love Strokes* gives a message to love through painful experience of the reception of strokes of cane as a sign of love of the groom for the bride. *The Probing Eyes*, *The Second Denial*, and *Money Yab Man* express the feelings of the protagonists by using minimum events and characters.

#### **2.4.2 Language**

The language of the short story should be a model of economy. There should be nothing in the language that does not positively add something to the story. Every word in it should contribute to its effect. A novel often has passages which could be scored out without detriment to the plot

but there is no room for these in the short story. It requires the apt word and the telling phrase. Descriptive passages are only valuable in so far as they contribute towards the total effect. Nwachukwu-Agbada's *Love Strokes and Other Stories* uses simple and humorous language to drive the message of the stories home to their readers.

### **2.4.3 Moral**

Moral is a characteristic of a short story but it is not compulsory. A writer hopes to teach or instruct his readers through his writing. In such a case there may be a moral. Sometimes the moral is clearly stated. At times it is noticeable. But in majority of cases it is implied and we have to trace it out.

### **2.4.4 Conflicts**

In a short story, there is generally a problem or struggle of some kind called a conflict. Conflict is the soul of story. It is the most important element in a plot. A conflict can be external or internal. In a story, there may be a single conflict or there may be several related conflicts.

### **2.4.5 Conclusion**

The end of the short story is vital in its structure. An unexpected shock or surprise at the end makes the story interesting. A good short story must end in an impressive way. *Love Strokes* refers to the cultural demands of the Kastina-Ala people for a young man that seeks to get married, must pass through "shero", the flogging of the would-be groom to exhibit his manhood and preparedness to marry, as a show of love for the would-be bride. Tumbido finally passed through the "shero" contest and won, which gave him the opportunity to marry Taratu, the love of his life. *The Second Denial* ends in a tragedy as Sidi was killed by her foreign male lovers because she dumps Faruk and engaged in a love free escapades. *The Probing Eyes* came to an end when Monday suddenly came out from under his bed and caught Prospero as he tried to



have sexual relationship with his wife, Naomi in his bedroom. Lastly, Bola was caught in his own love spree as he tried to have sex with a female spirit. He was glued to the bed until seven strong medicine men from Ijebu-Ode to free him, in *Money Yab Man*.

## **2.5 Setting**

Setting is a description of time, place and atmosphere of the events in the story. The characters in the story live at certain place and time, therefore, the events experienced by the characters in the story occur at certain times and places too. Stanton (2012:35) opines that setting is the environment that surrounds an event in a story. It is a universe that interacts with ongoing events. The reader can gain information of how the story begins from setting. Setting in literary works is also important because it can help the readers to imagine the story and give them a realistic impression, so that readers can participate to criticize the story. Abrams in Nurgiyantoro (2009:216) stated that setting is also the foundation of the story that leads to the meaning of the places, times, and the social environment on the events that happened in the story.

## **2.6 Theme / Message**

When a writer picks his pen to write, he has a message in his mind he intends to pass across to his readers. This message is the theme. It is referred to as the moral of the story. The theme of the story is the “why” of the story. From the above explanations, theme could be said to be an issue of life, which a writer discusses or highlights in a work of art. There could be more than one theme in a literary work which could focus on love, corruption, power, death and so on. Nwachukwu-Agbada et al (2019:16), state that while the author sets out to pass a message or put his intention across to his readers, most at times, he does not successfully do that. When this happens, it is left for the reader to determine what the author’s original intention is. This could

be achieved through an in-depth analysis of the work by a critic or specialist, who may help identify the original intention of the writer.

Literature often uses persuasion which operates on subliminal levels and artfully instills its message by concealing it under a cover of fictional situations and devices affecting the audience on emotional, intuitive, experiential, and instinctive levels. Literary texts thus convey meaning to their readers in ways which go far beyond the mere literary or “surface” level of signification. Literary texts distinguish themselves from other texts by the subtleties and intricacies of their many levels of meaning and by the common fact that the actual meaning of the text is almost always implicit in the fabric of the work’s devices. Meaning in literature is therefore something that needs to be determined through a complete evaluation of the signifying complexities of the rhetorics, figures of speech, images, symbols, allusion, connotations, suggestions, and implications of the entire text. Implication is the suggestion that is not expressed directly but understood. Implication may be conveyed by different techniques such as parallelism, contrast, re-occurrence of events or situations, artistic details, symbols and arrangement of plot structures (krisnawati, 2006:45).

## **2.7 Theoretical Frameworks**

The theoretical frameworks of this dissertation will take cognizance of transitivity, metafunctions,

This dissertation adopts transitivity process theories of Halliday (1985) and Cardiff Grammar Model by Fawcett (1985) as the theoretical frameworks. This study adopts and applies an integrated theoretical frameworks by some linguists especially those that deal with transitivity.

The main theoretical framework of transitivity used in this dissertation is Halliday’s (1985, 1994) which he later revised with Matthiessen (Halliday & Matthiessen, 2004:137). The works of other linguists such as, Eggins (2004:323), Thompson (1996, 2004), Martin, et al. (1997:325) have also been consulted in analyzing the data in the present study. The plurality of the theories

underlying this study cannot be avoided due to the complexity of problems and objective of this study. In Systemic Functional Linguistics (S F L), the system of Transitivity is a common means of analyzing isolated clauses in context. The theoretical framework of transitivity was established and developed by Halliday. Clauses represent events and processes of various kinds, and transitivity aims to make clear how the action is performed, by whom and on what. Transitivity is an important and powerful semantic concept in Halliday. It is part of the ideational function of language, therefore, an essential tool in the analysis of representation. Implicitly and crucially, different social structures and values require different patterns of transitivity. In other words, transitivity can show how speakers/writers encode in language their mental reflection of the world and how they account for their experience of the world around them. Halliday's theory that transitivity is measurable will be used to study the clausal structure which is based on the main verb of the sentence. According to this theory, in transitivity different processes are distinguished and classified. The Sydney Model proposed by Halliday in his *Journal of Linguistics* (1967), *An Introduction to Functional Grammar* (1985 &1995). Halliday and Matthiessen developed another model, *An Introduction to Functional Grammar* (2014). The second model, The Cardiff Grammar(CG), was put forward by Fawcett (Cognitive Linguistics and Social Interaction (1980). The semantics of clause and verb for relational processes in English as an alternative to Fawcett's CG, was subsequently elaborated by Neale (1987) in *More Delicate Transitivity: Extending the process types system networks for English* to include full semantic classifications (2002) and matching corpus data and system networks (2006).

Within functional grammar, Transitivity has been considered from two different perspectives, with each offering alternative explanations as to how we use language to represent our inner and outer experiences in the world around us. Michael Halliday, who propounded transitivity model (1985,1994), and later co-authored it with Christian Matthiessen in a revised version (2004,2014), to amend the original system of transitivity. The alternative model was initially put forward by Robin Fawcett (1980:68), known as Cardiff Grammar Model (henceforth CG).

The CG was later elaborated through the collaborative work with Amy Neale to ensure more refined system of Transitivity (Neale 2002, 2006). Though the CG model offers a number of valid ideas and provides potential solutions to some problems associated with Sydney model (henceforth SM), (Halliday and Matthiessen, 2014), it has nonetheless received significant attention. model, which was later The current dissertation is an attempt to contribute to this discussion through the analysis of clauses in the short stories under study, and to bridge the gap created by language and literary works, especially in short stories. Halliday describes material processes as embodying our external experiences which include actions and events, but Neale (2002), argues that not all actions are material. Neale (2002) posits that action encompasses both material and social actions. The mental process in both, relates to our internal experiences. That is how we understand, perceive, feel about or desire something or someone (Halliday & Matthiessen, 2014:248). To account for these types of experiences, Halliday's model proposes four subcategories: Mental Cognitive, Mental Perspective, Mental Emotive, and Mental Desiderative process. The CG, however makes no such distinction between our emotions and desires. The CG model lumps them under an umbrella- The Mental Emotive. Also, the CG model asserts that the mental cognitive category not only includes the prototypical cognitive verbs (think, believe), but also verbs that refer to the motion of communication. Thus what Halliday and Matthiessen (2014) have classified as verbal process is classified within the mental cognitive category in CG model, on the basis that the semantic roles associated with a mental cognitive clause are thought to correspond to those that appear in clause conveying communication.

According to Halliday (1973: 134), Transitivity is the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances. There is a common consensus that each individual has their own linguistic style,

which implies that not only does one express him/herself in his/her own way, but also that s/he will focus on determined aspects when using language to describe his/her own reality. Thus, the semantic and syntactic choices one makes in order to communicate serve to manifest their positioning and are based on the belief that one organizes their discourse in line with how they perceive a situation and the meanings they wish to convey (Halliday and Matthiessen 2014: 217).

Both the Sydney and the CG models of Transitivity insist that any given clause comprises three main components, namely a process (a verbal group), participant (a nominal group), and circumstance (an adverbial or prepositional phrase), as in :

He –Participant

Got – Verb (Process)

Up Again - Circumstance

Whilst circumstantial elements are considered an optional element of the clause, both the process and participant are considered inherent. This aside, there are differences between the two models, starting with, for instance, the fact that the models diverge with regard to what constitutes a circumstance or a participant. That is, in many instances, what the SM considers to denote a circumstance, is a participant in the CG model, as in:

They had behaved well (Circumstance). They had behaved well (Participant)

### **2.7.1 Systemic Functional Grammar**

SFL theory of language is mainly introduced and developed by M.A.K Halliday and his followers in 1960s in U.K and Australia. SFL approach is biased on the basic concepts of Halliday's Functional Grammar. SFL theory has its own views regarding language. Its main concern is with the function of language instead of its form /structure (Mick, 2012:2). In SFL language is a system of meanings which constructs the human culture and society. And language is used in specific social context. In SFL approach the word "Systemic" means there

must be choices in meanings. In this sense the language is taken as a system in which choices are made and shared in a specific context. And without these choices of meanings nothing will be meaningful. This emphasis on meaning has been one of the most attractive features of SFL. As Butler (2009: 63–64) points out, SFL is truly not only a theory of grammar but of meaning since it strives “to account for how language enables human beings to communicate with one another in the ways they do”. SFL emphasizes language use or function and offers a description of language that is multifunctional, including three main meta-functions: experiential, interpersonal and textual. These meta-functions relate to specific strands of meaning in the clause, reflecting the requirement of language use to express experience, interpersonal relationships and text organization respectively. All three strands operate simultaneously in the clause. However, the ability to focus an analysis in terms of a particular level of meaning allows for the production of information to be more specific. Categorization of the six processes types (Material, Mental, Relational, Verbal, Existential and Behavioural) is based upon the experiential structure of the clause (the syntax and semantics of the elements, the processes, and participants and circumstances). Semantically, experiential meaning and the assignment of processes offers a model of the speaker’s experience and serves to represent this experience by construing configuration of a process, participants involved in it and any attendant circumstances” (Halliday and Matthiessen 2014: 169). These configurations are organized syntactically through the transitivity system, which Halliday (1970:159) notes is an extension of what is traditionally considered as transitivity. Transitivity is the representation in language of processes, participants, and circumstantial features associated with them. This is an extension of a narrower meaning whereby the form refers simply to the types of process, as in “transitive and intransitive verbs.

Halliday (1985:112), states that Systemic Functional Linguistics (SFL) is a theory that finds the language as a system and tries to explain the arrangement of languages in terms of its

usefulness. Moreover, the goal of stylistics analysis in Systemic Functional Linguistic (SFL) is to build a model that places texts in their social contexts and looks comprehensively at the resources that both integrate and situate them (Martin, 2015:66). This study focuses on the functional approach that analyzes language use. In general, this approach is intended to reveal many choices that language users have and show their meanings in interaction (Gerrot & Wignell, 1994:33). Halliday (1985:112) states that verbs are analyzed based on three components in the transitivity system circumstance namely, process, participant and. In systematic functional grammar, transitivity is a reflection of human experiences in both written and oral form in the lexicogrammar level with choice of types of process, participant elements and circumstance elements (Yuqiong & Fengjie, 2018:131).

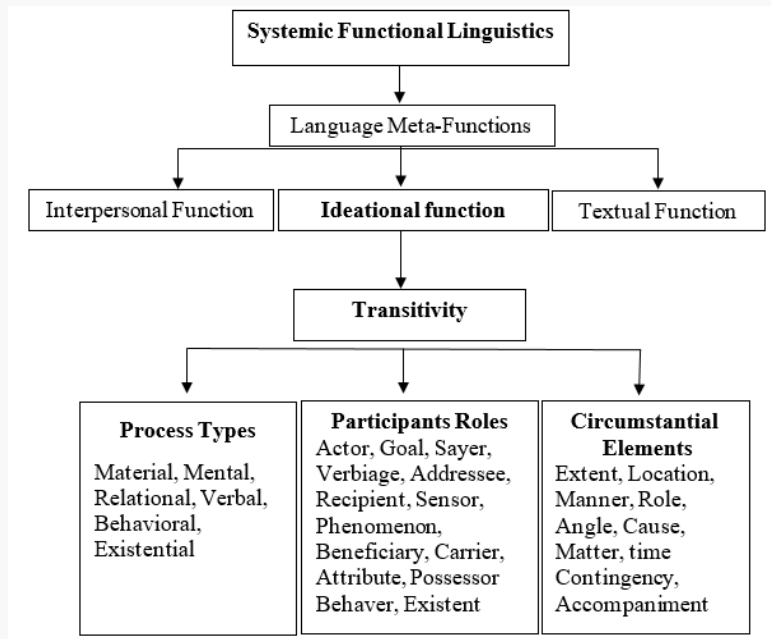
Transitivity processes are vital tools in analyzing meanings expressed in clauses. Their applications help in conveying the meaning of texts to the reader. The application of transitivity processes has gained grounds in analyses of literary texts such as prose, poetry, drama or any work of art. Hence, linguistic competence is a prerequisite in analyzing, interpreting and appreciating literary works. However, Halliday stated in his, *An Introduction to Functional Grammar*, that whether a verb form indicates transitivity or not, is not the major concern in meaning but the process which the verb takes. Halliday identified three components of transitivity processes: The process itself, the participants in the process and the circumstances associated with the process (1985:113). A literary work not only serves as entertainment text, but also a reflection of human life. Leech and Short (2007:87) affirm that literary expression is an enhancement and creative liberation of the resources of language which we use from day to day. This statement proves that literary text is closely attached to human life. Reading literary text is fascinating, as readers get involved with the characters and identifying themselves with their thoughts and actions and wonder what they could have done if they are to be in their shoes (Gumyerz, 1983:74). Literary text is a potential to represent the personality, identity and

individuality of the characters with all their finest colours and shades (Eggins, 2004:112). The characters in fiction have internal and external aspects of personality which are exposed gradually as the narratives progress through interplay with other characters under a set of circumstances that reconstructs social context, charged with meanings and significances of diverse kinds. At the discourse level, linguistic analysis is not only concerned with understanding or evaluation of a text's preoccupation, characters, settings or techniques involved in the text, but also the demonstration of how and why a text gets to be the way it is, as well as how the reader comes to interpret it in a particular way. Numerous scholars and linguists like Butler .C. (2003:87), and Coulthard .M. (1985:46), for whom, "language is the central and most important among all semiotic systems", have been successful in accounting for aspects of language. In contemporary time, the concept of transitivity has received special attention from researchers in the field of systemic linguistics (Bloor and Bloor,1995:4). Transitivity describes the clause in terms of the number of basic constituents (mostly noun phrase complements) that are required to make the clause grammatical. The verbs determine the transitivity of the clause. In "Note on Transitivity and Theme in English", Halliday describes transitivity as, "the set of options relating to cognitive contents, linguistic representation of extra-linguistic experiences, phenomenon or extra world of feelings, thoughts and perceptions (Halliday and Matthiessen, 2014:114). Considering the above, this dissertation aims to apply Halliday's transitivity theory (Halliday & Matthiessen, 2014:170) against Cardiff Model (Fawcett, 1994:130) to decode the world of internal and external views of the writer in four short stories by Nwachukwu Agbada [1998,5-15; 35-40; 41-51; 60-66], namely: *Love Strokes*, *The Second Denial*, *The Probing Eyes* and *Money Yab Man*, to elucidate the processes, participants and circumstances linguistically construed in the texts, using a stylistic and Burton's three steps approaches in data analysis.



The word “Functional” means language is functional in nature. It is not only used for sharing ideas and thoughts with others. But it also focuses on what language has done. It means the function is more important than form (Ibid: 113).

**Figure 1. Schematic representation in SFL**



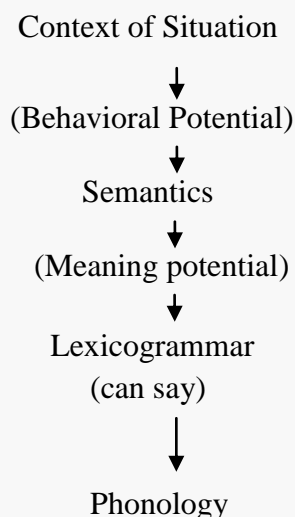
(Halliday, 1985:113)

Traditionally, language functions in the capacity of phonology, morphology, semantics and syntax. Syntax is the core aspect of English grammar and yet understanding its patterning could be difficult (Opara, 2009:54). The growth of Aspects of Functional Grammar is to fill the gap on students’ questions on syntax. Its aim is to describe the structures of English Grammar especially using the Systemic Functional Linguistics (SFL) and Structural analysis approach (54). The English language is made of a set of interrelated systems of symbols where ideas about the world are represented in meaningful networks used for communication, as well as being basically characterized by growth, organized patterns, learned and rule-governed behaviour (54). It is also very “productive because of its complicated multiple structure, “which accepts new items and expressions in its lexicogrammatical system, Opara asserts. There is constant demand for change in English language due to innovations and new discoveries in the sciences, arts and technology that makes English a potential force for socialization (Wiredu &

Oyeleye, 1998:58). In language, phonetics, phonology, lexis and grammar belong to formal linguistics, whereas rhetorics, stylistics, registers, pragmatics, semantics, discourse and so on belong to functional linguistics (Osisanwo, 2003:66). Functional Linguistics accounts for not only how language is used but also how sentences are used in context to achieve goals (Melrose, 1995:98).

Lipson, (2002:74), in quoting Firth (1957:50), says that language is a social semiotic in the SFL. Its sign represents social signs. Signs and symbols in semiotic which represent objects and mental concepts acquire meaning through convention and use. Signs are organized codes governed by rules consented by all the members of a community for communication of ideas. This means that the study of codes frequently emphasizes the social dimension of communication. Language as a multiple coding system comprises of three levels of coding or “strata”, the systemic (meanings), the lexico-grammatical (forms) and the phonological and orthographic expressions (Opara, 2009:55-56). In other words, meaning is usually put into word, and wording into sound or writing (Melrose, 1995:98). According to Melrose (1978:100) model shows that there is a strong relationship between language and behaviour.

**Figure 2, diagrammatic representation of Halliday’s model systems of meaning**



**(Halliday, 1981:57)**

The diagram above indicates that human behaviour is determined by context of situation manifested in language by semantics, which assumes shape in the lexicogrammar, which is expressed by phonology. The model expects that linguistic event should be described at different levels because of the processes of abstraction. SFG describes language functions, internal organization, semantics and context. It not only examines language in use, but also analyses the internal organization (structure) of language. It is explained as a realization of stratum of language function in relation to context, (Opara, 2009:57). Thus SFG is the most comprehensive theory of language and it is also an applicable linguistics. Its orientation towards meaning makes SFL very unique (Fowler, 1984:74).

Martin asserts that the description of grammar as a meaning making resource is the most important feature of SFL and that this distinguishes it from other theories of language. SFG, Martin posits, evolves as a powerhouse of meaning making in SFL, (Martin, 1992:69). Thus, the development of SFG theory is evolutionary as it develops the existing ideas and not a revolution in linguistics. Halliday (1981:111), develops the idea of his immediate predecessor, Firth and Hjelmslev, who call it ‘scale and category’ of grammar which later evolved as a system and function theory (Firth, 1957:51) and Hjelmslev, 1961:78) known as SFL. Halliday says that Firth and Hjelmslev are the most influential linguists in the development of ideas. They key concept advanced from Firthian tradition is context of situation or the environment in which something takes place and in SFL, it is the interrelation of syntax and situation. This situation is otherwise known as circumstance of action.

Transitivity has three major strata; content, semantics and lexico-grammar. Both COS and content strata of language represent different types of meaning. Semantics and lexico-grammar form the two contents of language strata. Context, semantics and lexicogrammar traditionally are regarded as “what is literature” (Matthiessen, 2002:133), which consist of elements such as: theme, major events, subject matter, moral viewpoint and ideational content and content

function cohesively, to produce meaning as well as an artistic whole in language as exemplified in the figurative use of language especially metaphor. This aspect of the use of metaphor in language is employed immensely by writers to achieve a heightened effect. In the text under study, Nwachukwu Agbada uses “love strokes” metaphorically to show the pains of love that circumvent the main characters; Tumbido, in *Love Strokes* which physically implied the reception of “strokes of cane” as prove of his love for his bride; *The Second Denial* signifies the rejection of Sgt. Faruk’s love the second time by Sidi. Bola was hypnotized by the artificial radiance of Pete in *Money Yab Man*. Prospero was caught red handed as he tried to have sexual relationship with Monday’s wife, Naomi in *The Probing Eyes*. Halliday adjourns that COS complements the grammatical realizations of the metafunctions to make any analysis a complete one. Any piece of language becomes completely meaningful by the considerations of the relevant contextual meaning (Halliday and Hassan, 1976:98). Halliday (1981:59) opines that language is one of the semiotic systems which consist of signs. SFL considers this sign in its entirety. Ferdinand De Saussure studies signs in isolation from context and system. Saussure emphasizes the parole and gives language little attention. SFL takes into account both language and parole. The latter is a system while the former is known as instantiation in SFL theory. SFL is said to be a theory of choices, paradigmatic axis, instead of chain (syntagmatic axis) because SFL prefers paradigmatic axis over syntagmatic, which studies order/arrangement in language and tells us “what can go with what”. It is averred that paradigmatic axis is the driving force in the meaning making process and the syntagmatic axis is just the realization of the paradigmatic axis (Halliday & Matthiessen, 2013:142).

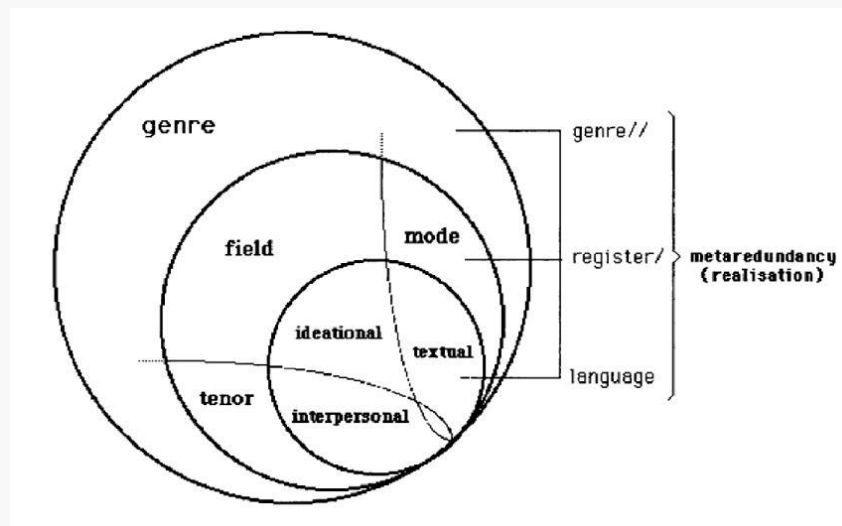
### **2.7.2 Context**

Hassan sees context as the social environment of language. The context has three dimensions in SFL; Field, Tenor and Mode. The field corresponds to social activity relevant to the language use. The tenor is the social contact relevant to the field and the mode is the contact which can be

written or spoken (Hassan, 1985:87). Context of situation is seen by Melrose as the “behaviour potential” of the speaker of what he can do (Opara, 2009:58). Melrose characterizes context of the situation (COS) in terms of field, mode and tenor in line with Hassan (1985:88). He refers field of discourse to the social situation and subject matter. For Melrose (1995:100) Field, stands for “the area of operation” of linguistic activity that yields the various registers we have in different disciplines. Mode of discourse refers mainly to the channel of communication, as to whether it is spoken or written. The tenor formerly known as the style of discourse relates to the relationship between the participants. The relationships could be between the speaker (writer) and hearer (reader). The basic difference here is between “colloquial” and “polite” of formal language. Novelists indicate this relationship among their interlocutors or characters (Melrose, 1995:100) stresses. Hjelmslev calls it Form and Substance is phonic or graphic (spoken form of language use or graphic representation of written form). These levels of context, form and substance are described as the internal organizational elements of language (79).

Malmkjær (1991:141), views language as an instrument by which people can enter into a communicative relationship with one another. It is a social semiotic which is a system for making meanings. SFL is a potent framework for describing and modeling language as a resource for making meaning and choices. This framework treats language beyond its formal structures and takes the context of culture and the context of situation in language use (Halliday 1985:112, 1994:123; Matthiessen, 1995:82; Martin & Rose, 2003:254). SFL is identified with the linguists of the London School, specifically Halliday, whose immediate goal in stylistic analysis is “to show why and how the text means what it does” (Halliday 1971; Halliday, 1983, p. x; Martin, 1992:120; Halliday & Matthiessen, 2004:170). To probe what is motivated in a text, Van Peer (1986:21) says it is a fundamental characteristic of human perception and show how the text means what it does.

**Figure 3: Genre, Register, and Language in COS**



**Halliday 1985:112**

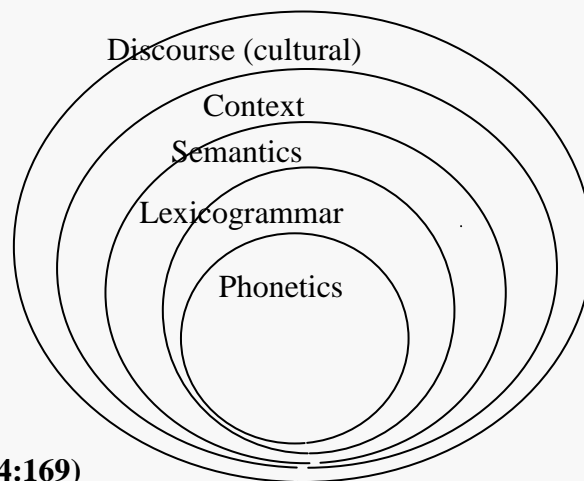
The three contextual categories of field, tenor, and mood are realized by three metafunctions. Ideational, interpersonal and textual metafunctions find their place in the lexicogrammar systems through the grammatical systems of transitivity, mood and theme. In this way, the social order influences languages and languages influences social order and meanings are derived both from the levels of grammar and COS (Thompson, 2009:97). Matthiessen further pinpoints that context covers both the context of culture and COS, which are all dimensions of the SFL. Matthiessen says that COS is an aspect of general context and social context that is embedded in the context of culture where the linguistic system is also embedded. In this level, substance accommodates speech events and aspects of activities are guided by rules for the use of speech (Matthiessen, 1988:122). Here, there is a meaningful pattern of language which facilitates the understanding of written or spoken texts into various levels or strata.

### **2.7.3 Language Stratification**

The organization of language into different hierarchical levels is called stratification. This division of language into various levels was formulated prior to Halliday's stratification by Hjelmslev (1961:79) and Firth (1957:57). It is established that language can be best described

in layers, categories, units and systems. However, Halliday in SFL divides language into four different strata: Phonetics, Phonology, Lexicogrammar, and Semantics. Phonetics and phonology are expression planes, whereas lexicogrammar and semantics are content planes. Matthiessen (2007:111), in line with Halliday (1976:127), sees language as a stratified semiotic system embedded in context. He said it should be interpreted as tri-strata in systemic theory (discourse), semantics, lexicogrammar, phonology, and graphology. Hence, a whole text could be described as the descriptive levels of context, syntax, lexis, graphology and phonology.

**Figure 4. Language Stratification**



**(Halliday and Matthiessen, 2014:169)**

From the figure above, the context is the system highest level of meaning. The hierarchical schematic presentation is co-tangential circles which have the same origin, but wider circles due to the different roles and functions they perform in the system of language (Hassan, 1985:88). These functions are known as the metafunctions of language.

### **2.7.5 Lexico-grammar**

According to Opara (2009:8), Lexico-grammar is the main source for expressing meanings and realizing meanings in terms of grammatical structures and lexical items. It could be seen as a more generalized system of content than semantics (Matthiessen, 1993:112). Allerton (1979:47), explains that it is the level of choice of words and grammatical structures. He

remarks that there is no hard and fast division between vocabulary and grammar; that the guiding principle in language is that the more general meanings are expressed through grammar, the more specific meanings through vocabulary, transitivity, mood, modality, theme, and information are realized as systems at the level of lexico-grammar.

The main components of lexico-grammar are lexis and grammar. Lexis is concerned with lexical items that make up the vocabulary of the language, their morpheme structure, and lexical meaning. Allerton (1979:49) posits that several lexical relations exist in the organization of words such as synonyms, hyponyms, metonyms, antonyms, homonyms, homophones, polysemy and so on. He stresses that the basic formal relation in lexis is collocation. The regular combination of words that go together makes it possible to group items into lexical sets. Lexical sets are words which have the same contextual range, functioning in the same situation types (Opara, 2009:9). Allerton (49) concurs that collocation and lexical set are two fundamental categories required for the formal description of lexis.

Grammar, concerned with the structural function of morphemes, including patterns that make up sentences and grammatical meanings, has contextual and formal meaning. There is no distinct boundary between grammar and lexis. Many grammatical categories have fairly concrete meaning as in: plural formations and past tense marker. Likewise lexis, which is said to be dictionary meaning accommodates other categories such as idioms. Tomori (1985:21), argues that lack of clarity between lexis and grammar is manifested in semi-productive patterns like *have a look*, *give it a trial*, *have a try* and so on. Tomori (23), sees grammar as a body of rules or prescriptive statements about usages that are sacrosanct in a particular language. From this definition, grammar is seen only an act of speaking and writing correctly and appropriately depending on the situation. Wiredu and Oyeleye (1998:12), say that grammar is the structural function of morphemes including patterns that make up sentences or the meanings of grammatical structures. Other linguists (Bloomfield, 1933; Francis, 1958; Gleason, 1965)



consider grammar as having two parts: morphology and syntax. Morphology deals with the structure of words while syntax is the rules governing the formation of linguistic units larger than the word (Tomori, 1985:21). Syntax gives precision and meaning and goes with creative flow, which accounts for the structure of nominal groups like *very good*, *very well*, and sentences such as *very good students pass examinations* (Moi Ali et al, 2002:112). The grammatical structure gives room to syntactic analysis. For instance; *A bad boy* is a nominal group that could be analyzed as nominal, verbal, adverbial, and prepositional (Wiredu and Oyeleye, 1998:13). The syntactic structures are clauses that could make meaning in isolation or in group of other words. This syntactic analysis is what Halliday calls transitivity; analyzing nominal clauses into processes, participants and circumstances. These clauses used by Nwachukwu-Agbada in the short stories are areas of interest in this study, as to identify classify and analyze them into processes, participants and circumstances using Halliday's transitivity theory. The processes are the functions of the clauses realized in the metafunctions of language.

#### **2.7.6 The Metafunctions of Language**

Language use (text) is structured in response to the needs of people as social beings. The use of language in order to fulfill three functions in their lives is known as metafunctions, namely to represent (ideational function), to exchange (interpersonal function), and to organize experience (textual function) (Saragih, 2010:11). Analyzing metafunctions in a text may help people understand the information contain a text, especially how the information develops.

Halliday (1985; 113), notes three major functions of language use, namely, the ideational, the textual and the interpersonal. The interpersonal function is the use of language to establish and maintain social relations. , which is the focus of this work to communicate information.

Halliday (1985:113) notes three major functions of language use, namely, the ideational, the textual and the interpersonal.

### **2.7.6.1 Interpersonal Metafunction**

The interpersonal function is the use of language to establish and maintain social relations. , which is the focus of this work to communicate information. Where content is the focus, the emphasis will be on transferring information clearly and effectively, so that, it can be comprehended quickly and easily. From a Systemic Functional Linguistic perspective, the tenor or interpersonal metafunction refers to the relationship between the writer and reader and how that relationship is constructed. It delves into how this power relationship is signaled and if this power relationship is signaled through the writer's use of language that shows approval / disapproval, acceptance / rejection, certainty / uncertainty etc (Gledhill, 2013:45).

Thompson, (2014:87), explains that language's interpersonal metafunction looks at how language is used to establish and maintain relationships with people by, among other things, controlling their behavior, giving them information, and negotiating with them. In other words, language is used to interact with people and this interaction is grounded on the grammar that is apparent with such communicative goals. In analyzing the interpersonal metafunctions that people assume when interacting with others, Thompson continues that there are speech functions or roles (i.e. giving a command, making an offer, asking a question, or making a statement) that communicators assume whenever texts (either spoken or written) are exchanged. These speech functions fall under the domain of Mood which is broadly classified as imperative and indicative, appearing in form of giving a command or an offer, or asking a question, or giving a statement and the Indicative Mood coming in the forms of declarative and interrogative statements. In addition to the Mood, interpersonal metafunctions are also analyzed in terms of modality. Modality is identified in terms of determining the degree by which a language user demonstrates the certainty or lack thereof of what she/he is communicating, which is known as modalization, and the degree of imposition that he/she is putting across when asking another or

him/herself to do something or exchange goods and services, which in this case is termed as modulation.

From these perspectives, Thompson summarizes that the tenor/interpersonal metafunction of language is determined when the analyst examines the mood choices (Declarative, Imperative, or Interrogative), the speech function (either as statement or question or command or offer or demand), and the modality choices (as probability, obligation, or inclination) of spoken or written texts. Doing this enables the analyst to see how the grammar of a text is being used to control the behavior of a recipient and negotiate with them through the exchange of information depicted in the text.

#### **2.7.6.2 Textual Metafunction**

Textual meaning is about how text is arranged with regards to its context and message. The textual metafunction is realized by the message, structure, systems of theme and information, voice, presupposition, cohesive patterns of reference (Melrose, 1995:35). Melrose asserts that ideational metafunction enables us to unveil meanings in texts. Through textual metafunction, the meaning of a message and the coherence between clauses spoken by the speaker or writer can be understood. . So, textual meaning has the functions to bring together a unit of information and avoid unwanted redundancies (Thompson, 2014:89). This metafunction is concerned with clause as message and deals with the organization of information within separate clauses and with the text as a whole. The textual meaning creates links between features of the text with elements in the context of situation; it refers to the manner in which a text is organized. In other words, the textual meaning comes from the clause as message. The clause gets its meaning/message from its thematic structure. Halliday and Matthiessen defines the theme of clause as a “starting point of the message: it is what the clause is going to be about” (1976, p. 64). With that, the theme serves to locate and orientate the clause within the context. The other part of the message that extends and elaborates the theme is the rheme. Therefore, a clause consists of both

a theme and a rheme . The part of the clause which carries out this line of meaning is known as thematic structures. As defined by Halliday (2004:174), the theme is the element which serves as the point of departure of the message; it is that which locates and orient the clause within its context.

### **2.7.6.3 Ideational metafunction**

Ideational function is a function where language serves for the expression of “content”: that is, of the speaker’s experience of the real world, including the inner world of his own consciousness (Webster, 2002:174-175). The ideational function of language is concerned with the communication and interlinking of ideas and may itself be broken down into the experiential and logical functions (Morley, 2000:116). Logical function is used to relate experiences, and experiential function is used to describe experience. The experiential function is the one whereby a speaker expresses the propositional content elements of his/her utterance, in other words communicates his/her ideas (Morley, 2000:11). At the simplest level, language reflects people’s view of the world as consisting of “goings-on” (verbs) involving things (noun) which may have attributes (adjectives) and which go on against background details of place, time, manner, etc. (adverbials).

Ideational function refers to the way language conveys and organizes the cognitive realities of experiences. Language is used in the metafunctions to express content, to convey information, message, ideas, concepts, experiences and processes. The ideational function is realized by the processes, participants, and circumstances of transitivity. Halliday (1978:133), in his paper, *The Socio-Semantic nature of Discourse*, makes a strong claim about the relationship of field, tenor, and mode to the metafunctions and grammatical systems. He established a link between field and transitivity; tenor and modality / mood; and between mode and theme / information focus.

The experiential function is realized by the transitivity system. This metafunction is concerned with the human experiences and Lexico-grammar of language. There are two sub functions of

ideational metafunction. One is experiential metafunction, and second is Logical. As we know the clause is basic unit for analysis in functional grammar. So, in experiential metafunction the clause is taken as the representation. All metafunctions of language are united in the basic structure of clause. Experiential component shows the human experiences and the world around us. It is also known as Transitivity system. It is realized by transitivity analysis. On the other hand, in second component (Logical), it is realized by the complex system of clause. While the experiential metafunction arranges our experiences and understanding into processes, participants and circumstances, the logical metafunction makes for clarity of thought using reasoning and linkages.

In this research, the researcher carries out transitivity analysis of selected four short stories by Nwachukwu Agbada. For this purpose, the experiential metafunction of Ideational metafunction is used for analyses of the stories as postulated in the transitivity system. In this system, the experiences and realities of human beings is represented. In experiential function (Transitivity system) the clause creates the relationship between the meanings and the world around us. And through this relation it shows the human experiences with people, things and events that go along with such experiences..Halliday also claims that the three types of meanings presented in language are not accidental but are necessary because we need them to perform functions in social life. In constructing experiential meaning, there is one major system of grammatical choice involved: the system of transitivity or process type. This study chose transitivity system because all the grammatical aspects will be analyzed in order to produce the desired results on the selected data from the short stories. This concept is known as transitivity system which this work centers on.

### **2.7.7 Transitivity**

Halliday [1985:111], states that systemic functional linguistics [SFL], is a theory that finds language as a system and tries to explain the arrangement of language in terms of its usefulness.

Moreover, the goal of SFL is to build a model that places texts in their social context and comprehensively with the resource that integrates and situates them [Martin, 1992:120].

This is the part of ideational metafunction that is concerned with the transmission of ideas. It functions to represent processes or experiences like actions, events, consciousness and relations that covers all the phenomena that can be expressed by a verb; an event whether physical or not, stated or relations [Halliday, 1985:159]. Halliday further states that the processes are expressed through language that represents our world of conception. Transitivity specifies the different types of processes recognized in language structures. Transitivity language structures can be characterized as Agent + Process + Goal configuration that represents the function of language expressing the speaker's experience of the external or internal world [Halliday, 1971:114].

Different kinds of literary genres could be analyzed using transitivity process theory. As mentioned in previous section, there are three metafunctions of language, which are Ideational, Interpersonal and Textual. In Ideational metafunction there are two sub metafunctions, one is experiential metafunction and second one is Logical metafunction. Experiential metafunction is also known as Transitivity network or system. Transitivity is a metafunction which represents human experiences and realities. Thompson (1996:78) stated that transitivity refers to a system for describing the whole clause, rather than just the verb and its object. It describes how meaning is carried across from subject to predicate through the verb (Hancock, 2005:91). It may also help to think about verb phrases as determining kinds of representational processes. In this processes, different kinds of participants are involved. In a rough way, to describe a world in which things happening can be seen in a clause.

A clause is a group of words including a subject and a verb forming part of a sentence (Hicks, 2007: 20). Halliday stated that a clause construes the world as "goings on", consisting of a nuclear process and participant, additional participants, and circumstances (Martin, 1992:121). The concepts of process, participant and circumstance are semantic categories which explain in

the most general way how phenomena of the real world are represented as linguistic structures (Halliday, 1994:109). Processes are expressed by verbal groups, participants by nominal groups, and circumstances by adverbial groups or prepositional phrases. Transitivity main focus is on the processes, which are realized by verbal group. Other two elements of transitivity process are participants and circumstances (Halliday, Notes on Transitivity And Theme in English: Part 1, 1976:121). Transitivity network is a way through which our experiences are represented in reality. This network not only shows our physical actions or happening, it also shows our senses and relationship between different entities. There are three key elements in transitivity process which are:

Process (verbal group show the experiences and it is unfolded by time)

Participant (Nominal group, directly involved in process)

Circumstances (Adverbial group or Prepositional phrase, additional meanings of the process)

The first one is central and crucial for transitivity analysis. It is the process which expresses our experiences and the world around us. We can say that it is the heart of transitivity network, without its transitivity analysis is impossible. Process is realized by verbal group in a clause. In transitivity there are six types of processes which are as follow:

Material, Mental, Relational, Verbal , Behavioural , and Existential.

The second element, the participant, is also necessary for transitivity processes. Every process has its own participants. Participants are identified by nominal group in a clause. The third element in transitivity network is circumstances, which are optional for transitivity. But it is the circumstance that provides additional meanings about process. Circumstances are expressed by adverbial group or prepositional phrase in a clause (Halliday & Matthiessen, Halliday's Introduction to Functional Grammar,( 2014: 214-222). The researcher discusses each process of transitivity system with its participants according to the requirement of this dissertation.

Transitivity is the representation in language of Process, Participants, and Circumstantial features associated with them. This is an extension of a narrower meaning whereby the form refers simply to the types of process, as in “transitive and intransitive verbs.

Halliday (1985:114), states that Systemic Functional Linguistics (SFL) is a theory that finds the language as a system and tries to explain the arrangement of languages in terms of its usefulness. Moreover, the goal of discourse analysis in Systemic Functional Linguistic (SFL) is to build a model that places texts in their social contexts and looks comprehensively at the resources that both integrate and situate them (Martin, 2015:77). This study focused on the functional approach that analyzes language use. In general, this approach is intended to reveal many choices that language users have and show their meaning in interaction (Gerrot & Wignell, 1994:71). Halliday (1985:113) states that verbs are analyzed based on three components known as "transitivity system". So, it doesn't matter if a verb is followed by an object or not. In systematic functional linguistics, transitivity is a reflection of human recognition in both written and oral form in the lexicogrammar level, with choice of types of process, participant elements and circumstance elements (Yuqiong & Fengjie, 2018:132). Transitivity system describes the experiences as a type of process that has relation with participant element and circumstance element. Transitivity can show how human describe experiences based on the reality that occurs around them and within themselves (Zhang, 2017:68). Moreover, Eggins (2004:113) states that transitivity is related to the choice of the type of process and the role of the participant that is realized into the reality of experience. A clause can represent some types of processes which aimed to describe how someone do something and by whom or to whom the activities are done. The reason for choosing the object of this research is that the researcher wants to utilize and universalize Halliday's theory in discourse that shows six domination processes namely material, verbal, behavioural, existential, relational and mental processes (Halliday & Matthiessen, 2014:170).



Halliday (1985:101) states that transitivity specifies the different types of processes that are recognized in the language, and the structures by which they are expressed. A process potentially consists of three components; the process itself, participants in the process, and circumstances associated with the process. The concepts of process, participant, and circumstance are semantic categories, which explain in the most general way that phenomenon of the real world are represented as linguistic structures. When people interpret the grammar of the clause, these concepts are not used because they are too general to be explained. People shall need to recognize functions, which are more specific than these and which may differ according to the type of process being represented.

In a wider sense, transitivity refers to the content, or factual-notional structure of the clause in its entirety. In other words, all those features of the clause which contribute to the linguistic representation of the speaker's experience come under this heading.

The different functions these processes serve are encoded in distinctive syntactic and semantic pattern and the link between grammar and meaning allows for a kind of mutual predictability (Wierzbicka, 1988:74). One important distinction relates to differences in what would traditionally be referred to as argument structure but in SFL terms, it concerns how participants relate to each other. For example, in Material processes, there is an Actor participant that is inherent to the process, whereas a different participant, Senser participant is inherent to mental processes. Thompson (2004:86) explains, that "from the experiential perspective, language comprises a set of resources for referring to entities in the world and the ways in which those entities act on or relate to each other". Therefore, it is the configuration of the process and the inherent participants that construes the speaker's experience which this study is looking at. Paradigm example lies at the core of the experiential component of grammar. Where content is the focus, the emphasis will be on transferring information clearly and effectively, so that, it can be comprehended quickly and easily. Language is considered as an infinite set of sentences.

There are multiple uses of language which are to communicate, direct, express ideas, feelings, opinions and give information. Transitivity analysis has been used to understand the language of writers and speakers, examining in depth, the structure of sentences which expresses semantic processes, participant's involvement and circumstances in which the participants are involved. In his "Introduction to Functional Grammar, Halliday's concern is not whether a verb takes or does not take a direct object but his preoccupation is in what he calls "transitivity process" which involves the process itself, participants in the process and circumstances associated with the process. (Halliday,1981:173). These processes align with the Metafunctions of language in his clause definition as "the simultaneous realization of ideational, interpersonal and textual meanings (173). In Systemic Functional Linguistics (SFL), every act of language is an act of meaning. For Halliday "the internal organization of language is not arbitrary but embodies a positive reflection of the functions that language has evolved to serve in the life of a social man" (1976:126). This emphasis on meaning has been one of the most attractive features of SFL. As Butler (2009: 63–64) points out, SFL is truly a theory of language, not only grammar, since it strives "to account for how language enables human beings to interpret language use. Quoting Halliday, Melrose states that language is used to produce a cohesive text and it functions in the selection of options such as theme, information, voice and cohesive patterns which is determined by the interaction of medium, written or spoken in rhetorical concepts such as expository, didactic, persuasive, and descriptive narrative (Melrose, 1995:121). Halliday (1985:101) emphasizes that ideational function is realized by transitivity system reflected in the clause. Furthermore, he states that: "The clause in its ideational functions is a means of representing patterns of experience. The fundamental property of language is that it enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. Here again the clause is the most significant grammatical unit because it is the clause that functions as the representation in a prose". The

ideational function is concerned with building and maintaining a theory of experience. Theory of experience is realized in the process of humans making meaning from experience that language evolved. Thus, the human species had to make sense of the complex world in which it evolves to classify, or group into categories, the objects and events within its awareness. Eggins (2004:113), also expresses similar view that the ideational function consists of logical and experiential meaning. The experiential meaning is realized by the transitivity system expressed in the structure of English clauses. Therefore, Halliday (1985:101) claims that the clause functions as the representation of process. To analyze transitivity structure in a clause, it involves describing three aspects of the clause (Eggins, 1994:214);

- 1) The selection of a process: the process choice will be realized in the group of verb: e.g. They got married last month.
- 2) The selection of participants will be realized in the nominal groups: e.g. They got married last month.
- 3) The selection of circumstances: circumstantial meanings are expressed through adverbial groups or prepositional phrases: e.g. They got married last month.

### **2.7.8 Processes, Participants and Circumstances**

According to Angela Downing (2006:132), human beings as language users are interested in events and actions in which participants do, feel and say what they experience under which circumstances. The concept of process, participants and circumstance are semantic categories which explain how phenomena of the real world are represented as linguistic structures. Halliday (1973:141) and Downing (2006:133), present a semantic schema of process components:

- The process for technical action. Example, “hit” or “run”,
- The participant(s) who are involved in the process: who or what is doing what to whom,
- The circumstances associated with the process in terms of time, manner and place.

Halliday (1981:175) asserts that participants are directly involved in the process since every experiential type of clause has at least one participant. It is important to note that transitivity is not a property of the event itself, but of the language user's conceptualization of events which is manifested through language. Participants could be direct participants, oblique participants or category participants.

The three parts of interpretation in a process lies behind the grammatical distinction of word classes into verb, noun, and the rest, a pattern that in some form or other are probably universal among human languages. It can be expressed as in table below: (Halliday, 1985:102)

- Typical function of group and phrase classes:
- Type of Element Typically Realized by
  - i. Process i. Verbal group
  - ii. Participant ii. Nominal group
  - iii. Circumstance iii. Adverbial group or Prepositional phrase
- The concepts of process, participant and circumstance are semantic categories, which explain in the most general way those phenomena of the real world are represented as linguistic structures. In the following sections, the different types of process that are built in to the semantics of English, and the particular kinds of participant role that are systematically associated are explained below;

In Halliday's Transitivity Model, there are six process types: Material, Mental, Relational, Verbal, Behavioral, and Existential. Material, Mental and Relational are the major categories, while Verbal, Behavioral and Existential are the minor processes group. Fawcett's CG model proposes six process types: Action, Mental, Relational, Influential, Environmental and Event Relating processes. Not only are the processes different in both models, there are also discrepancies in the semantic roles pertinent to each of them.

**Table 1: Transitivity processes and their phrase classes.**

<b>Process Type</b>	<b>Category Meaning</b>	<b>Participants</b>
<b>Material</b>	“doing”	Actor, Goal, Scope, Beneficiary, Marginal Attribute
Action	“happening”	
<b>Behavioral</b>	“behaving”	Behaver
<b>Mental</b>	“sensing”	Senser, Phenomenon
Desideration	“wanting”	
Cognition	“thinking”	
Perception	“seeing”	
Affection	“feeling”	
<b>Verbal</b>	“saying”	Sayer, Receiver, Verbiage. Target
<b>Relational</b>	“being”	Token, Value
Attribution	“attributing”	Carrier, Attribute
<b>Existential</b>	“existing”	Existent

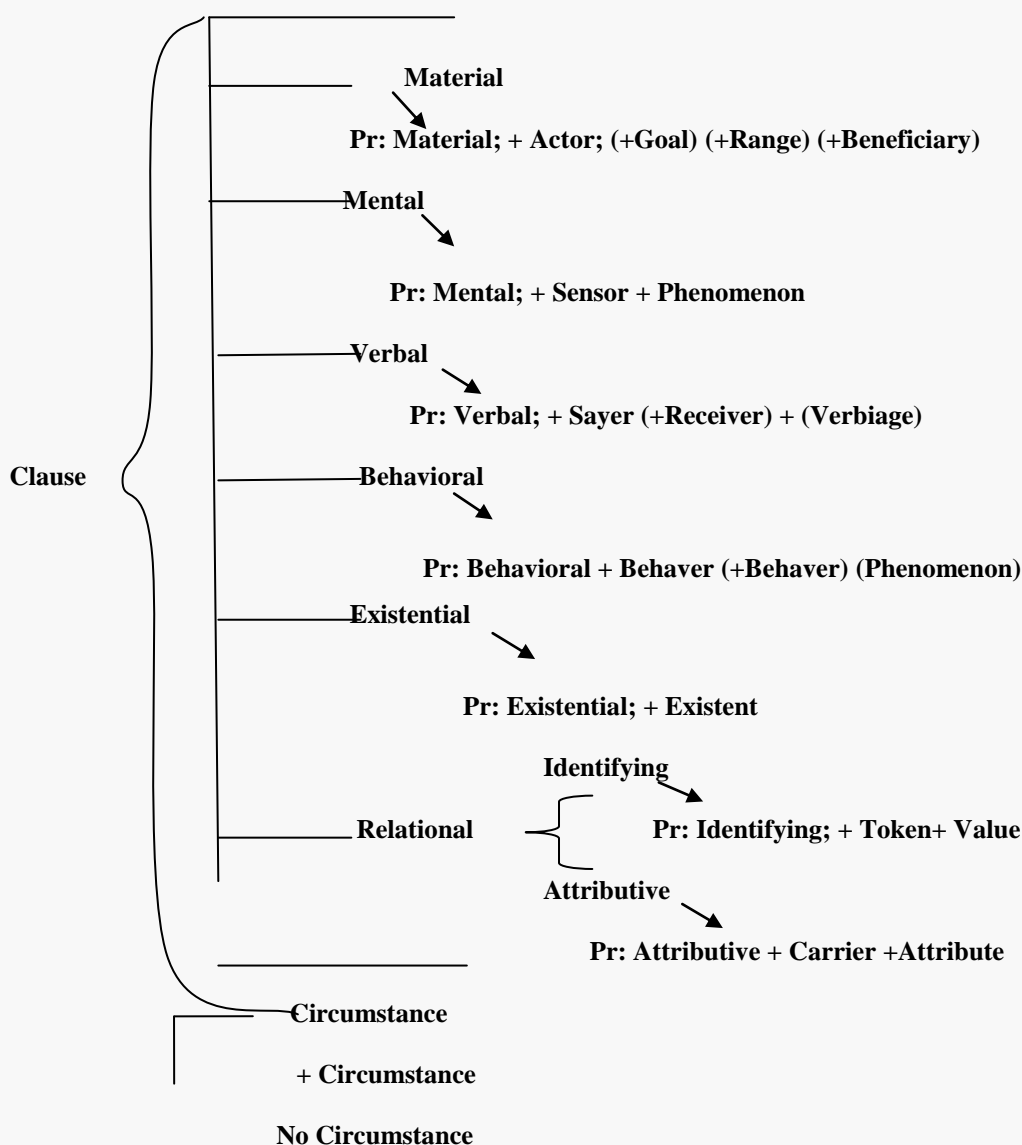
(Halliday, 1985:131)

Functional Grammar (1985:126), divides the transitivity process into six categories namely: Material, Mental, Relational, Verbal, Behavioral and Existential processes.

The process is closely related to the verb. The first thing in transitivity system is a verb, or a process. Gerrot and Wignell (1994:54) state that the process is related by verb. Traditionally, verbs have been defined as doing words and verbs can be interpreted as a word referring to an action. Process is realized by the verbal group in clauses and sentences.

In addition, Gerrot and Wignell (1995:54) state that material process is the process of doing, mental process is process of sensing, verbal process is process of saying, relational process is process of being, behavioural process is process of behaving, and existential process is process of existing.

**A schematic representation of the process types.**



*Halliday 1985: 136*

The three parts of interpretation in a process lies behind the grammatical distinction of word classes into verb, noun, and the rest, a pattern that in some form or other are probably universal among human languages. It can be expressed as in table below: (Halliday, 1985:131).

The researcher will look into the processes individually for better classification and analyses.

**2.7.8.1 Material Processes (Processes of doing and Happening)**

Material processes are processes of doing and happening. There are two varieties of this type of processes; “Doing to” or dispositive type and “bringing about” or creative type. Material process expresses that an entity “does” something, which may be done “to” an actor, who

carries out the action, and some processes, but not all have a second participant called goal, which implies “directed at” or “the one to which the process is extended”. Indeed we can consider it as a person or the entity affected by the process (Downing, 2006:134). However not every material process is concrete or a physical event. There may be abstract “doing” and “happenings”. They express the notion that some entity physically does something, undertakes some action. One identification criterion for material processes is that they can be explored by asking: ‘*what did x do?*’: *what did John do? John repaired the car.* Halliday, cited in Eggins (1994:217), makes an important distinction between a goal and a range. The following are participants in material process.

**Actor** is the participant which is doer or performer of action. It is the main participant in material process.

**Goal** is the participant which is affected from actor in the process. Goal is constructed by the process involvement of the actor.

**Scope** is the participant which is unaffected from actor in the process. It is not constructed by the process directly.

**Beneficiary-recipient** – the participant “to whom” process takes place. The participant who gets advantage from the goods and services is known as beneficiary-recipient. ‘To’ preposition is used for this participant.

**Beneficiary-client**- the participant “for whom” process takes place. It gets benefit from the performance of the process. Preposition “for” is used for this participant, **Initiator** - the participant that acts as a catalyst or starter for the process. It initiates the process. (Halliday & Matthiessen, 2014: 224-244)(Matthiessen, Teruya, & Lam, 2010: 108&175). Material processes are processes about doing, about action. Actions involve actors, or nominal groups that realize participants. It can be made an important distinction between the numbers of participants involved in the material process.

There are two participants involved in this process. The first participant is called ‘actor’ and the second is called ‘goal’, but sometimes it takes only one participant such as the ‘actor’. For examples:

1. John repaired the car.

This has two participants; “John” and “the car”. John is the actor while the car is the goal.

2. John resigned.

In this clause, there is only a participant, John, who is the actor. There is no goal.

Halliday, cited in Eggins (1994:217), makes an important distinction between a goal and a range. Consider the following clauses:

1. *They did the transfusion.*

2. *They transfused the blood.*

These are processes of doing, and classified into material processes.

Each sentence involves two participants. *They* are actors in sentences (1) and (2), but the second participant, *the transfusion* and *the blood* cannot be labeled as *the goal* because they are not probed using *the goal* probe of ‘*what did x do to y?*’ *It makes no sense to ask ‘what did they do to the transfusion?’*

Halliday (1985:119) states that less independent participant as range, and suggests that a range specifies one of two things:

1. *Either it is a restatement or continuation of the process itself; or*

2. *It expresses the extent or range of the process.*

Furthermore, Halliday (2004:184) states that material process divided into two types, namely creative and dispositive types. The first type of material process, creative refers to the clauses in which a participant comes into existence.

For example, *I cooked dinner*. The sentence explained that there was no dinner before *I cooked it*. The second type, dispositive, refers to the clauses that express some change in an existing



participant. For instance, *He made the bed*, that is, *the bed* looks tidy now that he has acted upon it. In addition, Halliday (1985:104) also states that material processes are not necessarily concrete and physical events.

They may be abstract doing and happening, as in:

1. *The mayor resigns.*

2. *The mayor dissolved the committee.*

Those sentences are still treated grammatically in the language as types of action. However, those actions cannot be seen.

Apart from the figure of the Actor and the Goal, there are other participants that may be involved in material process, such as; The Scope also called Range; Client called Beneficiary; Recipient, called Receiver; and (less frequently) Attribute. The Goal is affected by the process, but the Recipient or the Client is the one that benefits from it. In contrast, the scope is not affected by the performance of the processes, but rather construes the domain over the process itself (Halliday, 1985:167). Some differences between the Goal and the scope is that the scope cannot be probed by “do to” or “do with”, while the Goal can. Another distinction is that the scope cannot be a personal pronoun and it cannot be modified by a possessive. The attribute belongs to relational processes. Nevertheless, the attribute may enter into Material processes in a restricted way. Let us look at the examples below:

The lion sprang. (**Actor, process**)

The lion caught the tourists. (**Actor, process, goal**)

The mayor dissolved the committee. (**Actor, process, goal**)

The mayor resigned. (**Actor, process**)

Attribute could be used to construe the resultant qualitative state of the (**Actor** or **Goal**), as in: “They stripped her naked after beating her to stupor; cleared every bit of jewelry she ever had”. Here, “cleared” is the Attribute specifying the resultant state of the Goal, “her”. These

types of attributes are called Resultant Attribute and they cannot serve as a subject. In addition, there is also another type of a non-resistant variant of the attribute, which is called Depictive Attribute, which serves to specify the state in which the Actor or Goal is when it takes part in the process (Halliday, 1985:169). In material processes, there are two participants' roles, namely: actor and goals as in:

(Halliday, 1985:131). The table below shows participant in a material process.

**Table 2: participant in a material process**

The lion	Caught	the tourist
Actor	Process	Goal

### **2.7.8.2 Mental Process: (Processes of sensing)**

Mental processes are process of “sensing”. This process of sensing may be construed as flowing from a person’s consciousness or as impinging on it (Halliday, 1985:170). Mental processes differ from material ones and therefore they require a different functional interpretation. While material processes are concerned with our experiences of the material world, mental processes on the other hand are concerned with our experiences of the world of our own consciousness. Mental processes may be of four sub-types; Perception, which refers to processes of feelings, seeing and so forth; Cognition, which refers to processes of thinking, knowing, etc; Emotion or affection, refers to processes of liking, hating etc; Desideration which refers to processes of wanting, and so forth. In a mental process, there is always a conscious participant, “The senser”, also called “Experiencer”, who perceives, knows and so forth, and a second participant, “The Phenomenon”, that which is perceived, known or liked (Downing, 2006:133). Mental processes express mental reactions and give insight into people’s consciousness and how they sense the experience of the reality (134). The process gives “an insight into people’s consciousness and how they sense the experience of the reality” (Fawcett, 2000:132). Shaddock, (1974:89), agrees

that mental process is perceptive. It refers to the perception senses like seeing and hearing. Perceptive process is marked by verbs such as “see” and “hear”. The second type is cognitive process which refers to the process of thinking. These verbs; like, think, recognize, and “consider” belong to cognitive mental process. Affective mental process signals the process of “liking” or “hating”. The verbs in this category are “admire”, “love”, “hate”, or “dislike”. Desiderative, which is the last, is also called volition, which shows the senser’s expectation. ‘Want’ and “wish” are such verbs that mark this process (Halliday, 1970:160). Hence, the reason for using mental processes are as spring to take a leap on the transitivity analysis of the main characters in the four short stories is that the narrator uses mental verbs mostly in his narration to depict the mental tortures of love relationship amongst the participants in the texts. The realization of mental verbs is necessarily to observe further as it brings different intentions on why certain type of mental verb is chosen. By doing so, the comprehension and interpretation of the character can be more objective as it relies on hard data and careful analysis, which buttresses perseverance, unreliability and ambivalence of feelings in the participants.

**Table 3: Verbs expressing mental processes (Halliday, 1985:257)**

<b>Perception</b>	Perceive, sense, see, notice, hear, feel, taste, etc.
<b>Cognition</b>	Believe, expect, know, think, forget, dream, imagine, etc. surprise, strike, occur to, convince, remind, escape, puzzle, intrigue, understanding, etc
<b>Desideration</b>	Desire, decide, want, wish, agree, resolve etc.
<b>Emotion/Affection</b>	Like, adore, regret, enjoy etc.

According to Halliday, (1985:258), there are several differences between material and mental processes. Some of them are the following:

- In a clause representing a mental process, there is always a conscious participant, who is the one that feels, thinks or perceives any object. Animate or not, can be treated as a conscious participant.
- Material processes can be probed, and substituted by the verb, “do” for example;
  - What did John do? – He ran away
  - What John did was to run away
  - While mental processes cannot be probed or substituted by do. It will not be viable to say.
  - What did Mary do with the gift? – She liked it.
- In a mental process, the unmarked present tense is the simple present. Thus language users say:

She likes the gift (not she is liking the gift)

Do you know the city? (not are you knowing the city?)

While in material processes, the unmarked present tense is the present. In the present the language users say:

Are you making tea? (not do you make tea?)

I am going home (not I go home).

The two participants in the mental process are senser and phenomenon. A senser is the conscious being involved in the process, while a phenomenon is the participant which has felt, thought, or seen by the senser.

**Senser** is the central and inherent participant in mental process. It may be one person or human collective. Senser is the participant who perceives, thinks, feels or wants in mental process.

**Phenomenon** is also inherent participant like senser in mental process. Phenomenon is the act, thing or fact which is perceived, felt or wanted. (Halliday & Matthiessen, 2014:245-250).

**Table 4: Participants in mental processes**

Senser	Phenomenon
Tombido	looked at the cattle.
Faruk	Swallowed the bitter pill.
The boy	loves Judith

### 2.7.8.3 Verbal Processes (Saying and Communicating)

Verbal processes are processes of saying and communication realized by verbs such as say, talk, asked, etc (Downing, 2006:134). Eggins (1994:215) states that a verbal process typically contains three participants: *sayer*, *receiver* and *verbiage*. The *sayer*, the participant responsible for the verbal process, does not have to be a conscious participant (although it typically is), but anything capable of putting out a signal. The *receiver* is the one to whom the verbal process is directed; the beneficiary of a verbal message, occurring with or without a preposition depending on position in the clause. The *verbiage* is a nominalized statement of the verbal process; a noun expressing some kind of verbal behavior. Many verbal processes occur with a nominal element, and a *verbiage*. Those are distinctive features of verbal processes projection. Verbal process forms a clause complex, projecting a second clause by either quoting or reporting. A relationship of interdependence between the two clauses gives quoting or direct speech, whereas a relationship of dependency between the projected and projecting clauses give indirect speech or reported speech. The projecting clause may occur as first or second in the sequence. For example:

1. John said ‘I’m hungry’ *sayer process (quoted)*.
2. John said he was hungry *sayer process (reporting)*.

**Table 5: Verbal Processes**

They	Asked	Him	a lot of question
Sayer	Process: Verbal	Receiver	Verbiage

(Halliday, 1985:129).

**Sayer** is the participant who is oblique. It is the participant who speaks or says in the verbal process. It is also known as the speaker of the process.

**Receiver** is the also oblique. Receiver is the participant in verbal process to whom saying is directed.

**Target** is the participant which is targeted by verbal process. Subtypes of clauses in verbal process contains target participant.

**Verbiage** is very important participant in verbal process. “What is said by sayer?” is taken as the verbiage of the process (Halliday & Matthiessen, 2014:302-307).

Participants here are the sayers, responsible for verbal process, the verbiage which is the nominalized statement of this process and the Receiver, the person at whom the verbal process is directed (Halliday, 1981:174). However, there is also another use of process, in which the sayer acts verbally on another participant with verbs such as “abuse” or “insult”. This direct participant will have the role of a target as in; I am always praising you to my friends, in which “You” will be the target, of the verbal process (174).

In spite of the fact that verbal processes are processes of saying and communication, it is imperative to highlight that “saying” should be interpreted in an ample sense, given that it covers any kind of “symbolic” exchange of meaning (Halliday, 1971:115). This way in the clause, “the notice tells you to keep quiet” “The participant who carries out the role of the sayer is the “notice”. This type of process does not always require a conscious participant (115). The participants of the processes are: sayer (participant who speaks), receiver (the one to whom the verbalization is addressed), verbiage (a name for the verbalization itself). There is however another type of verbal process, in which the sayer is in sense acting verbally on another direct participant, with verbs such as: insult, praise, slander, abuse, and flatter. This other participant will be referred to as the target. For example:

**Table 6: Verbal Participants**

I	'm always praising	You	To my friends
Sayer	Process: Verbal	Target	Recipient

(Halliday, 1985:174)

#### **2.7.8.4 Behavioural processes (Psychological and Physiological behaviour processes)**

Behavioral processes are processes which reflect physiological and psychological behaviours such as, coughing, watching or listening (Downing, 2006:136). Grammatically, they are situated between material and mental processes. The majority of these processes usually have only one participant only one participant called behavior, who is typically a conscious being, and a Range which is often a cognate (Halliday, 1985:137). Examples according to Halliday (1985:136) are:

- (near mental) processes of consciousness presented as forms of behaviour, look watch, listen, think, dream and so on.
- (near verbal) verbal processes as forms of behaviour chatter, talk, murmur, and so on.
- (Physiological processes manifesting states of consciousness, laugh, smile, whine, mood and so on.
- Other physiological processes – breathe, sneeze, bump and so on.
- (near material) bodily postures and pasteurizing, dance, lie (down) etc.

It should be mentioned here that behavioural processes stand between material and mental processes. Partly as a result of this, some of us may find it difficult to distinguish them.

Between behavioural process verbs and material process verbs on one hand;

Between behavioral process verbs and mental process verbs on the other.

As a rule of thumb, a behavioural process verbs is

- a. Intransitive (when it has only one participant) and
- b. Indicative when an activity in which both the physical and mental aspects are inseparable and indispensable to it.

In behavioral process, there is only one participant, namely; behavior (the agent who behaves),

**Table 7: Behavioral participants**

Buff	neither laughs nor smiles
Behaver	Process

(Halliday, 1985:116)

**Behaver:** the participant in the process who behaves.

**Behaviour:** the participant which is affected by the process with the involvement of Behaver

(Halliday & Matthiessen, 201:301-302)

### 2.7.8.5 Relational Process (being and having)

Relational processes are in a wide sense, processes of being. Halliday (1985:112) argues that relational processes are those of being; for example, *Sarah is wise, Tom is the leader*. The central meaning of clauses of this type is that something is. Every language accommodates, in its grammar, a number of distinct ways of being, expressed as different types of relational process in the clause. Nevertheless, there are many types of being which will be expressed as different types of relational processes in the clause. Those which the author identifies are the following (Halliday, 1985:116):

- i. Intensive “X is A”
- ii. Circumstantial “X is at A”
- iii. Possessive “X has A”. Each of these types comes in two modes:
  - a. Attribute, “A in an attribute of ‘X’.
  - b. Identifying “A is the identity of ‘X’

In the attribute mode, an attribute is ascribed to some entity, as a possession (Possessive), as a circumstance of time, place, manner etc (circumstantial) or as a quality (intensive). The two elements in the attribute mode are carrier and the attribute. The example illustrating this is the



subsequent (Halliday, 1976:142): attributive of Quality (intensive) circumstance (circumstantial), possession (possessive).

In the identifying mode, one entry is used to identify another. As Halliday establishes, the relationship between them is of phenomenon and circumstance of time, place and manner (circumstantial), of token and value (intensive) or owner and possession (possessive). The two elements in the identifying the mode are, they identifier and the identified (Halliday, 1976:114). Identification by token value circumstance, (circumstantial): the main mode can be reversible but the “attributive cannot. For instance;

**Sarah is/seems wise (Attributing)**

**The queen was in the parlour (Identifying)**

**Peter has a piano (Attributing)**

**Tom is/plays the leader (Identifying)**

**Tomorrow is the tenth (Identified)**

**Peter owns the piano (Identified)**

There are three types of relational process in the clause, namely:

1. Intensive ‘x is a’ (establishes a relationship of sameness between two entities)
2. Circumstantial ‘x is at a’ (defines the entity in terms of location, time, manner)
3. Possessive ‘x has a’ (indicates that entity owns another)

Each of these comes in two modes:

Attributive (a’ is an attribute of x’)

In this mode, there are two participants, namely: carrier and attribute. Identifying (a’ is the identity of x’)

**Table 8: The six possible classifications of relational processes**

<b>Mode</b> <b>Type</b>	<b>(i) attributive</b>	<b>(ii) identifying</b>
<b>(1) intensive</b>	the performance is great	Mr. Nathan is the president; the President is Mr. Nathan
<b>(2) circumstantial</b>	The lecture is on a Wednesday	today is the eighteenth; the eighteenth
<b>(3) possessive</b>	John has two motorcycles	The two motorcycles are John's.

(Halliday, 1985:117)

### **Participants in Relational Process**

**Carrier** is the participant who carries an attribute or the entity which is ascribed or assigned with attribute in the process.

**Attribute** is the entity or attribute (quality) which is assigned or ascribed to carrier.

**Attributor** is the participant in relational process who assigns the quality (attribute). It is also known as assigner in relational process.

**Identified** is the participant in relational process who is indicated by an entity in identification process. It is also known as Token in relational process.

**Identifier** is the participant which identified the Token. It is also known as the Value in relational process. (Halliday & Matthiessen, 2014:259-299)(Matthiessen, Teruya, & Lam, 2010:49). Material, Mental and Relational processes are considered the principal processes of transitivity network. Other three processes, which are verbal, Behavioural and Existential processes, and these are taken as a subsidiary process types in transitivity network. And these are bounded in nature. The boundary of Behavioural lies between Material and Mental, and Verbal's boundary lies between Mental and Relational and Existential limitation lies between Relational and Material. (Halliday & Matthiessen, 2014:30).

**Table 9: Identifying participants in relational Clauses**

Identification by:	Identified	Process	Identifier
Token-value	Those girls	Was seen	By the teacher
Circumstance	The boys	Played	In the field
Possession	The boy's ball	hit	The neighbor's window

(Halliday & Matthiessen, 2014:30)

**Table 10: Attributive participants in relational Clauses**

Attributive	Carrier	Process	Attribute
quality (intensive)	John	is/looks	Great
Circumstance	Prof Halliday	was	in the lecture theatre all day
Possession	The computer	belongs	to Ahmad's computer

(Halliday & Matthiessen, 2014:30)

### 2.7.8.6 Existential processes

Existential processes are those processes which represent that something happens or exists. They are usually realized by the verb “there + to be or some other verb which expresses existence for example; exist or arise, and they are followed by a nominal group which functions as an existent which is often an event, but can be a phenomenon of any type oftentimes, as an existential process contains a circumstantial element as in “There was a picture on the wall” it is frequently by a non- finite clause, as in “there's a patient to see you.

These processes represent that something exists or happens; these clauses typically have the verb “be”, or some other verb expressing existence, such as exist arise, followed by a nominal group functioning as Existent (a thing which exists in the process). The existent may be a phenomenon of any kind of event. Example is given below (Halliday & Matthiessen 2014, 125:130).

**Table 11: Behavioural Process**

Participant	Process	Existent-event
There	Was	A storm

(Halliday & Matthiessen, 2014:130)

Existential process is process of existence. It represents that something exists or happens. It also represents experience by positing that “there is something”.

Example: There were two of us. ▲ (*Existential process existent*).

**Participants in Existential process:**

There is only one participant in this process that is **Existent**. It is the entity or event which comes into existence as the process unfolds.

The existent may be a phenomenon of any kind of event. For example:

**Table 12: Existential Participant**

Participant	Process	Existent-event
There	Was	A storm

**2.7.9 Participants**

Participants are typically realized by nominal groups. Each process has special sort of participants. It means, by knowing the participants we can also know the types of processes and the other way around. The type of participant is determined by the process involved. Each of these processes has its own participants. Participants are discussed according to the various processes and the type of action they perform in the processes.

The basic principle is that participants are realized by nominal groups and circumstances are realized by prepositional phrases of adverbial groups. Participants are attached to every process (Eggins, 2005). However, the basic principle may be departed from under certain conditions: a) Participants that are marked theme or late news in the clause are marked by a preposition: **Agent** (in a receptive ['passive'] clause): by (sometimes with),

**Medium** (in a receptive clause): by, **Recipient:** to, **Client:** for, **Range:** at, up, over, **Actor** (doer of the action), **Goal** (Object of the action) **Carrier, Attribute** (Goal after the process has been completed), **Token** (participant which is identified) **Value** (something which is given to the identified participant), **Sayer** (refers to speaker or anything that become the source of saying), **Senser** (the one that sense), **Behaver, Existent, Verbiage** ( signal something that is said), **Addressee, Receiver** (indicate addressee to whom the saying is delivery), **Phenomenon** (something which is sensed by the senser) Halliday and Matthiessen in Hernandez 2006) **and Target** (show entity or event which is being said or exist (Gerrot and Wignell, 1995).

- Participants in relational clauses may be adverbial groups as well as prepositional phrases: (identifying) on the twelfth.
- Participants can serve as Subject, but Circumstances cannot.
- Participants are interrogated by means of who, what, which; circumstances by means of when, where, why, how (plus prepositional phrases such as with whom/ who ... with, since when/ since ... when, for whom/ who ... for) (Lock, 1996).

The table below shows the detail of participants in each process identified by Halliday.

**Table 13: Halliday’s Transitivity Participants in the Processes**

<b>Material</b>	<b>Mental</b>	<b>Relational</b>	<b>Verbal</b>	<b>Behavioral</b>	<b>Existential</b>
Actor	Senser	Carrier	Sayer	Behaver	Existent
Goal	Phenomenon	Attribute	Receiver	Behavior	
Beneficiary/Recipient		Attributor	Verbiage		
Beneficiary (Client)		Identifier	Target		
Scope Initiator		Identified			
		Assigner			

(Halliday, 1985:131)

Lock (1996:165) states that the basic principles of participants are realized by nominal groups. For instance, in *we had breakfast with Tiffany in the afternoon*, the participant is *we* (actor), *breakfast* (range); and the circumstance is *with Tiffany* (accompaniment), *in the afternoon* (locative-time). The basic differences between participant and circumstance may be departed from under certain conditions:

a) Participants that are marked theme or late news in the clause are marked by a preposition:

- Agent (in a receptive (passive) clause): by (sometimes with)
- Medium (in a receptive clause): by
- Recipient: to
- Client: for
- Range: at, up, over

For instance: *he jumped the fence: he jumped clumsily over the fence; he baked her cake: he baked cake for her; she gave him the book: she gave the book to him; she played tennis with him: she played him at tennis*

- Participants in relational clauses may be adverbial groups as well as prepositional phrases: (identifying :) *on the twelfth*
- Participants can serve as subject, but circumstances cannot. For instance, *she drove here there by car, he was driven there by car*; but not *car was driven there by, there was driven by car*. Departures from this principle include:
  - The attribute of a relational clause cannot serve as Subject (it is not a prototypical participant in any case).
  - Certain circumstances can serve as subject (in middle clauses in particular, as in *this hall has always been danced in on Saturdays*).

- Participants are interrogated by means of *who, what, which*; circumstances by means of *when, where, why, how* (plus prepositional phrases such as *with whom/ who ... with, since when/ since ... when, for whom/ who ... for*).

### 2.7.10 Circumstances

Circumstances answer such questions as when, where, why, how, how many, and as what. The principal types of circumstances are time (temporal), place (spatial), manner (means, quality, and comparison), cause (reason, purpose, and behalf), accompaniment, matter, and role. (Gerrott and Wignell, 1994:52-53). In addition, Halliday (1985:137) suggests that the principal types of circumstantial element in English are as follows: extent and location in time and space, including abstract space: manner (means, quality, and comparison): cause (reason, purpose, and behalf); accompaniment: matter; role, extent and location. The circumstantial of extent and location form a four-term set as shown in following table: Spatial Temporal Extent Distance  
Walk (for) seven miles. Stay (for) two hours (Duration/frequency). Work in the kitchen (Location Place). Get up at six o'clock (Time).

Circumstances are indirectly involved in transitivity processes. Circumstances give the additional meanings to the process. They give extra detail about the physical action and inner world in which the human experiences are constructed. The researcher gave the comprehensive detail of circumstantial elements below. Since the circumstantial element is optional and not crucial for transitivity processes, the researcher did not give the detail one by one. There are four main categories of circumstantial elements, as follows:

1. Enhancing
2. Extending
3. Elaborating
4. Projection. (*Halliday & Matthiessen, 2014:313-314*).

### **Circumstances (Expansion: enhancing)**

**Extent:** (Distance, Distance in space)

**Duration:** (Duration in time)

**Frequency:** (How many times?)

**Location:** (Place-Where?)

**Spatial:** (Time-When? ,Temporal )

**Manner:** (Means- How? By which means?)

**Quality:** (How? Adverbial group)

**Comparison:** (Similarity and differences),

**Degree:** (Prepositional phrase, How much? Adverbial group)

**Cause:** (Reason Why? Causes, because Purpose What for? Intention Behalf Who for? On whose behalf action takes place)

**Contingency:** (**Condition**, Why? Having sense of 'if 'Default Having sense of negative condition Concession Frustrated cause, with prepositions).

### **Circumstances (Expansion: extending)**

**Accompaniment** ( Joint participation Commitment )

With or without, Process as a single instance, positive and negative.

Additive As well as, instead of, Process as a two instance, two entities share

### **Circumstances (Expansion: elaborating)**

**Role:** (**Guise**, What as, the meaning of 'be' .Product ,What into? Meaning of 'become'.)

### **Circumstances (Projection)**

**Matter:** (Matter, What about? Described, narrated, related to verbal process)

**Angle:** (Source: Source information, sayer, senser, Viewpoint- Information given by clause from somebody). (Halliday & Matthiessen, 2014:313).



**Table 14: Types of Circumstances in Halliday’s Transitivity System**

Category	Sub-Category	Sub-Type	Probe	Example
	Extent	Distance	How far?	over 10 miles
		Duration	How long?	for several days
		Frequency	How many times?	20 times
	Location	Place	Where?	In Tulsa
		Time	When?	In May
	Manner	Means	How? By means of?	By Train
		Quality	In what way?	This way
		Comparison	What like?	His hair was cut differently
		Degree	How much?	I like him very much
	Cause	Reason	Why?	because of

**(Halliday, 1985:138)**

Halliday and Fawcett transitivity models insists that any given clause comprises three main components- the process (verbal group), the participant (nominal group), and the circumstance (adverbial or prepositional phrase). The circumstantial element is considered an optional element of the clause. The process and participant are inherent. Differences are deduced from the two models. The models diverge with regard to what constitutes a circumstance as in:

- They had behaved well (circumstance)
- They had behaved well (participant).
- There is also variation as to which a verb corresponds to the process of a clause in where more than one verb appears.
- Having seen where both models differ, let us look at the areas of their comparisons.

There is no very sharp line separating (circumstantial) expression of extent from (participant) expressions of range: but there is a distinction between them; extent is expressed in terms of

some unit of measurement, like yards, laps, rounds, years, whereas range is expressed in terms other than measure units. Halliday (1985:138) claims the close parallels between temporal and spatial expressions.

The most significant ones being the following:

- As already indicated, both incorporate the notions of extent and location; the extent and the location in space but also extent and location in time.
- In both time and space, extent is measurable in standard units; we have hours and years, and we have inches and miles, and acres, or their metric equivalents (which have not yet become domesticated in the English language) and,
- In both time and space, both extent and location may be either definite or indefinite.

There are spatial and temporal locations. The location may be either absolute, or relative to the 'here & - now', if relative, may be either near or remote. In both spatial and temporal location there is a distinction between rest and motion and within motion, between motion towards and motion away from.

## **2.8 Empirical Studies**

There are previous studies conducted by scholars using transitivity as the base of analysis employed to find out the different gender roles in a literary text. He discovered that the male character is the doer of more practical actions than the female. The research suggested that people should pay attention to the power of language in the construction of reality, and to promote a deeper understanding in gender relations in order to contribute to a greater social awareness. Retnowati (2012:135), uses transitivity to observe characters development in Toni Morrison's novel "Paradise". She finds out that characters experience different character development. Mavis developed from insecurity to happiness, while Connie develops to negative attitude (Retnowati, 2012).

In Nguyen's research on character's personality in Hoapham's "Heroic Mother", he observed that language use in the short story is able to uncover that "heroic mother" refers to the main character's suffering from loneliness, boredom and inadequate consideration from her family. The work suggests that youth should pay more attention to the elderly, as they have given their effort to the country during their youthful years (Nguyen, 2018:134). In Halliday's study of William Golding's syntactic structures in the development of the novel's theme, Halliday analyzed the relationship between Neanderthal people and a new tribe they had not met before (1971). Other well known examples are D. Kies (1992), who also analyzed passivity in George Orwell's 1984.

Halliday (1971:218), the originator of SFL theory, is the first to apply transitivity system in analytical tool in the study of language employed in William Golding's "The Inheritors". He analyzed the clauses in respect to construal world view of the two tribes who have two different contexts of their representation in the novel. Halliday studies the structure of the clauses to interpret different contexts and world views. "The Inheritors is a story about two communities; one portrayed as having limited view of the world around them, while the other is represented as being advanced and sophisticated culture. "LOK", who is the character narrator representing the primitive tribe referred the invading tribe as "the new people." Halliday uses transitivity pattern to differentiate between the different world views of the two tribes. The linguistic form at the casual level is analyzed for the representation of the views of "the people" and "the new people". It is also observed meanings expressed by these forms also change with the changing situations around them. Halliday extracted three passages from the novel which he labeled A, B and C. It is observed that there is a considerable shift in transitivity patterns from passage A to B and to C, which reflects the changing situations and the cognitive ability of the people. The cause patterns change with the changing perspectives from LOK to the new people. Halliday's study is significant from different perspectives. It is a pioneer study in the application of

transitivity system to analyze language use in literary fiction. It demonstrated that literature can be studied by appealing methods and techniques of linguistic theory. It also shows the importance of stylistic analysis in interpreting the language of literature. It as well provided objective ground for the analysis and interpretation of language of literature. After Halliday's study, Kennedy also carried out transitivity study on Joseph Konrad's "The Secret Agent".

Kennedy (1982:122), analyzed one passage from "The Secret Agent" by Joseph Konrad. Kennedy uses transitivity analysis to describe the height of climax in the narrative which Mrs. Verloc killed her husband, Mr. Verloc because she suspected her husband killing her brother. Kennedy observed that the participant roles assigned to Mrs. Verloc are mainly goal-less. She has no role as "senser" while Mr. Verloc has "Senser" and "Behaver" roles as he is aware of his surroundings. The senser and behavior roles can be assigned only to the conscious beings except in figurative language. Kennedy opined that these roles show that Mrs. Verloc has no sense of what she is doing. She only wanted to avenge the death of her. She is portrayed as devoid of all human sentiments and feelings of wrong and right. Mr. Verloc irrespective of his nature is unable to avert his death. Kennedy analyzed the stylistic techniques which have been employed by Joseph Konrad to convey the intended meanings of the narrative. He interpreted the linguistic form for the study of stylistics effect of Mr. and Mrs. Verloc characters has on the mind of the reader. Similarly the, Hubbard applied this framework in the study of Salman Rushdie's "The Moor's Last Sigh."

Hubbard (1999:144), studies that interface between transitivity and characterization in Salman Rushdie's "The Moor's Last Sigh" from feminism perspective. He analyzed the character of Aurora in respect to male characters in the novel. Hubbard demonstrated in this work that Aurora is the main character and that made her influence the world around her which caused changes to it. He sees the character of Aurora as more dynamic than the other male characters in

the novel. Hubbard analysis is vigorous and can be retrievable. Hubbard did not analyze or interpret the point of view of the novel.

Burton (1982:143) analyzed Sylvia's Plath's autobiographical novel, "The Bell Jar", using transitivity system as an analytical framework. Burton's work is quite significant as she interpreted power relations from the feminist point of view. "The Bell Jar" which in autobiography, Burton analyzed the passage in which Plath; the main character is given an electrical shock. The situation is fully analyzed with respect to all participants and process types involved in doings, happenings, sensing and beings. The role of an electric current is also analyzed. Burton did not notice that the patient is also the narrator of the situation. She concluded that the patient is most ineffectual and the least dynamic role. Burton's study is significant from feminist point of view. The immediate context of narration does not have causative participant roles. The causative is placed at the top end of dynamism.

Like Burton, Iwamoto (2008:126), analyzed a passage from a short story by using the feminist perspective to analyze gender roles assigned to a male and female character. Iwamoto's study is similar to Burtons' in many aspects. Both analyzed text from feminist viewpoint and concluded that application of transitivity system helps to understand the conventionalized gender roles and implicit ideologies. Both did not consider the situation and point of view if narration

Ezechi Onyerionwu in "A scholar in the Eyes of his Students", are carried out a work on Humour and Relevance in the African short story of Nwachukwu Agbada's "Love Strokes and Other Stories. He explores the psychological humours effects of the interactions among the characters in the stories that brings about the exciting comic and ludicrous figures in the characters, who are well conceived and satiric comedies, that attack the disorder of society by making ridiculous the violators of its moral standards or manners. Ezechi posits that a careful reading of Nwachukwu Agbada's "Love Strokes and Other Stories would elucidate the fact that the collection is not just aesthetically inclined, despite the overwhelming incidence of humour.

Onyerionwu E. (2008:154), in his analysis of “Love and Psychopathological phenomena in Nwachukwu Agbada’s Love Strokes”, Okpara Chikaodiri asserts that there is an appreciable symbiosis between creative writing and neuro-science as the former recreates the vicissitudes of human behavior or mental states of fictional characters. He identifies psychopathological phenomena in literature texts which reflect both the conscious and unconscious states of mind, emphasizing delusions (a kind of mental disorder that temporarily affects one’s mind or behavior) (Okpara, 2008).

Maharani and Ariyanti (2016:125), did a study on *Transitivity and Ideology in Emma Watson’s Speech for The Heforshe Campaign (Critical Discourse Analysis)*, examining Emma Watson’s ideology through her speech at the launch of the He For She campaign using Fairclough’s theoretical framework of critical discourse analysis.

The result shows five processes used by Emma Watson in her speech which are material process, mental process, verbal process, existential process, and relational process and three main ideas reflected on the transitivity processes that are used by Emma Watson as the speaker of the speech to launch the He For She campaign which are feminism, gender equality, and unity.

*Representation of Moral Values and Characterizations in Putu Wijaya’s Peradilan Rakyat (A Study of Ideational Meaning)*, was done by Candra (2017:143). This study aims to find out the representation of moral values in the story “Peradilan Rakyat” written by Putu Wijaya and the characterizations of the main characters using SFL as the theory. The writer found that there are six moral values in the story which are being professional, being critical, having confidence, having honesty, having wisdom, and having love.

*The Spirit of Cinderella in Soundtrack Lyrics in Cinderella (2015) (A Study on Ideational Meaning)*, was carried out by Agatha (2017:133), aims to identify the ideational meaning focusing on the spirit of Cinderella in the soundtrack lyrics using SFL theory. She found seven

ideational meanings representing the spirit of Cinderella which are optimistic mind, having belief, struggling, having hope, self-spirit, keep dreaming, and being kind-hearted.

Febrinasari (2017:122), in *“Indonesia Representation and Jokowi’s Intention in Jokowi Speech at Apec CEO 2014 (An Ideational Meaning Analysis)”* aims to identify ideational meaning in Jokowi's Speech concerning the representation of Indonesia and the Jokowi's intention through SFL theories. The finding was five representations of Indonesia: Indonesia is a great country, Indonesia is a developing country, Indonesia promises profit in the maritime sector, Indonesia is a country that cares for its citizen, and Indonesia welcomes businessman. The writer also found six ideational meaning of Jokowi’s intentions in the speech which are Indonesia receives investment through business activities, Indonesia becomes a productive country, Indonesia struggles to develop its facilities, Indonesia is able to compete in the industrial world, Indonesia regains the confidence of potential investor, and show off how the working system used by Jokowi.

Mahardika (2018:145), *analyzed the Characterization of Mr. Lorry in “A Tale of Two Cities” Simplified by Patricia Atkinson Using Transitivity System* aiming to find out how Mr. Lorry was explained by the narrator and what characteristics Mr. Lorry had. The findings were that the characteristics of Mr. Lorry in the story are caring, gentle, loyal, and responsible which were shown by indirect characterization through actions, appearance, thoughts, and also the feelings of characters. According to those five previous studies, the writer constructs a different study by explaining not only the types of processes in the story but also the ideational meanings expressing the themes which are shown on the plot, setting, character, and conflict.

Maria A. Martinez (2001:112), carried a research on Impersonality. In the research article as revealed by analysis of the transitivity structure. He tried to report on the way in which impersonal constructions, encoded in the transitivity structure, are used in experimental Research Article (RA), thus allowing writers to strategically distance themselves from the

information they present. The study focuses on clusters of features of the transitivity structure that characterize genre, their relation to the specific goals and the typical sections of the research of the research article, the presence or distance of the author. The study used the principles of systemic Functional Linguistics to analyze the corpus of 21 experimental research articles in the fields of physical, biological, and social sciences. The research discovered a tension between the need to persuade readers of their validity in the appropriate style, having analyzed the distribution of material, mental, verbal, relational, and existential processes in the different sections of the RA.

Rebecca Tollan (2002:123), in her study, *Gross linguistic effects of subject hood, case and transitivity in syntax and sentence processing*, investigated the relationship between subject hood, case making and transitivity, from both a typological perspective and from an in-depth study of the ergative polynesian language Niue an. The study presented two original, experimental studies of sentence processing in Niuean which showed that processing of long distance dependencies and resolution of anaphoric pronouns is affected by agentivity, case making of arguments, and predicate transitivity. The study revealed that the subject is the most agentive verbal argument present in a clause marking in syntactic literature which has an influence on how accessible an argument is in both syntactic operations and in sentence processing.

Chayma Bouzenag (2001:132), in using transitivity process to analyze *Female Agency Vs Passitivity in Nathaniel Hawthorne's "The Scarlet Letter" and Khalid Hosseini's "A Thousand Splendid Sums"*, a comparative study found out that female protagonists were primarily silenced and deprived from their power by passitivity devices based on textual evidence. The grammatical choices employed by the research served to confirm the existence of a link between women's passivized existence and their lives in extremist theocratic societies.



Suardasa (2008), in his study entitled “The Analysis of Transitivity Shift on Translation Mengapa Bali Disebut Pulau Seribu Pulau” finds out that shift occurs in the level of process, logically when shift occurs in the process, the participants will get shift too because each of the process has different participants. His findings show the kind of shift the processes, the participants, and the circumstances undergo in the translation of “Mengapa Bali Disebut Pulau Seribu Pura” into English. His study only focuses on the percentage of shift that appears in the data source.

The verbal shift in a short story using systemic functional linguistic approach was conducted by Rahmadhani (2008:125). Systemic functional linguistic views language as a resource for making meaning, further SFL approach attempts to describe language in actual use and focuses on text and context. Besides, it concerns on how the meaning of texts are realized, therefore the researcher would conduct a research based on this point of view in order to determine verbal shift occurred in the text more insight.

Through her master thesis entitled, “The Translation of Verbal Shift of Djenar Maesa Ayu’s Short Story, “Namanya” by Michael Nieto Garcia (2009:136), An Approach to Systemic Functional Linguistic”, she investigates verbal shift processes in word levels. Her findings focuses only on the verbs, but the implication of verbal shift in the element of clause and sentence are not mentioned. Such as, the verbal shift of mental process changed into material process. In this case, she did not give any explanations deeply of the implication of element in the clause and sentence. Her focus is only on the changes of verbal process and types of shift in that verbal process. Thus, to some extent, it is clear that Rahmadani thesis is relevant to the present study to some extent since it investigates the transitivity system. The difference lies in the scope of study in which her study covers words only while this current study covers clauses and sentences with deeper analyses.

A Systemic Approach to Translating Style: A Comparative Study of Four Chinese Translation of Hemingway's *The Old Man and the Sea*", was carried out by Elaine (2009:120). The main discussion of this thesis is translation comparison between English and Chinese and the comparison is concerned in theoretical approaches, methodological tools and framework, location of the texts within the socio cultural contexts, translation of the transitivity system, translation of point of view, critical analysis of individual examples and motivations for translation shifts. This thesis is relevant to the present study because one of the analyses is concerned with translation of transitivity system. The future study concerns on types of transitivity categories found in the TL and how those are translated into the TL. Moreover, those categories are analyzed based on the shifting process that occurs in the ST and TL. On the contrary, the previous thesis shows that the transitivity processes shifted into another process in the active and passive voices. The main concern is in the participant and identified as receptive and operative processes.

Nufus (2014:135) did a study on "An Analysis of Transitivity Shift of Barack Obama's Translated Speeches". This research investigates types of transitivity shifts used in Barack Obama's translated speeches and meaning which can be derived from the shift. Meanwhile, the present study investigates types of Indonesian transitivity found and types of transitivity shifts that occurred in translating transitivity processes into English. In the previous study, the data source was taken from the translated speech texts and in the future study; it is taken from printed documents. In the previous thesis, transitivity shift focuses on the participant who associated with process. On the other hand, in the future thesis, transitivity shift focuses on the process that associated with participant and circumstance.

Murti (2014:144), in her master thesis entitled "Analisis Transposisi dan Modulasi Dalam Subtitle Film *Sherlock Holmes, Nothing Escape Him* (Pendekatan: Sistemik Linguistik Fungsional)" identifies and explains about types of transposition and modulation that applied by

the translator by using SFL approach. The main difference between the previous study and the present study is on the unit of translation. This dissertation is concerned with the analysis of the transitivity processes, participants and circumstances in four short stories in Nwachukwu-Agbada's, "Love Strokes and Stories".

Lu (2012:113), wrote on "Transitivity Shifts in Academic Writing" and published in Asian EFL Journal International Journal. This study concerns on the ability of ESL student in translating verbs and nouns through the Systemic Functional Linguistics Approach. On the contrary, the present study concerns with types of Indonesian transitivity shifts into English in newsletter.

Daramola's article (2011), "The Choice of Processes and Translations of Psalm One" and published in British Journal of Arts and Social Sciences. This paper contains an analysis of the processes in Psalm One using the Systemic Functional Theory (SFT). The result shows transitivity system specified in this analysis and the different types of processes that are used in "Psalm One". First, the text is analyzed in the English language and; secondly, two translations (old and new) of the text are analyzed in Yoruba. The result demonstrates the meaning potentials inherent in the text vis-à-vis the processes and the dynamic nature of translations, process shift and, or change. Obviously, the present study concerns with specific discussion, namely types of transitivity processes in SL and how are translated into TL. Furthermore, those processes are categorized based on the types of transitivity shifts applied by the translator.

Wang (2014:143), wrote an article titled "Theme in Translation: A Systemic Functional Linguistic Perspective" and published in International Journal of Comparative and Translation Studies. The article focuses on the development of SFL and its integration with translation studies. Some basic terms in SFL and transitivity analysis are also explained. The present study focuses on the analysis of transitivity shift specifically. The article reviews the SFL including the translation of transitivity briefly to give a few examples of random sentences,

while in this thesis focuses on the sentences, which were used as the data classified by category shift that occurred.

Hery, (2011:131), in her article entitled “Kualitas dan Manfaat Model Penerjemahan Teks Transaksi jasa Valuta Asing di PT. Bank Dagang Negara Indonesia (PERSERO) Tbk Bank CIS Bank BII dan PT. Bank Mandiri (PERSERO) Tbk Cabang Surakarta”, she analyzed a social process in texts translation model of Foreign Services Transactions within a number of banks in Surakarta. The analysis is based on Systemic Functional Linguistics Approach and National Banking Policy. In this research, the researcher studied the quality and benefit of texts translation model of Foreign Services, *Transactions and the Principles of Translation as well as the National Banking Policy* based on the register, cohesion system and text structures point of view. Texts of the Foreign Services transactions are analyzed based on field covering the group, lexis, clause and mood structure, theme / rheme. She explained the benefits of the translating those texts she analyzed based on tenor covering the affect, contact and status as well as mode aspects of channel and media. The scope of her study focuses on the translation quality and benefits of the Foreign Services transactions texts by using lexico-grammar in transitivity system.

Another reviewed article is “Transitivitas Pangiwa Teks Aji Blegodawa” written by Rasna published in Linguistic journal of Udayana University, Vol. 12 No. 33 in the year 2010. He investigated the transitivity in procedural text by using Systemic Functional Linguistics. The text is about black magic by *Blegodawa* and it discusses how to avoid the black magic in Bali. The data analyzed is presented in *Kawi* and Indonesian Languages. He analyzed the process that occurred in both languages and the results showed that there are no changes of process in ST into TT. Further, he also finds the percentage of appearances process on each clause that has been analyzed. Then, the result indicated that the material process is the most process of transitivity found in the text. Based on the article reviewed, there are some differences in both

studies, first, the scope of study and data of the study. In this study, the emphasis is on the process that is translated into different process in the TL. Thus, it is interesting to analyze transitivity system in newsletter as well as to prove the relevance of the above theory.

Nova Anggraini (2018:113), in her thesis work titled “Transitivity Process and Ideological Construction of Donald Trump's Speeches”, takes three speeches (45th US Presidential Elections) of Donald Trump for transitivity analysis and ideological construction. The research method of her work is qualitative and descriptive. For transitivity process she used SFL theory, and for ideological construction, she used Norman Fairclough model. She related transitivity from SFL and Description stage from Fairclough's model of CDA. Her main concern was transitivity process; with help of transitivity processes she revealed ideologies. She also explained how transitivity processes can be used to reveal the ideologies in Fairclough's Interpretation and Explanation stages. She told that there were 708 clauses in her work for analysis. The percentage of each process was as follows, Material process (52%), Mental Process (9%), Relational process (25%), Verbal process (8%), Behavioural process (4%) and Existential process (2%). According to Nova Anggraini Interpretation stage of Fairclough model interlinked textual analysis and social actions. In her funding section (Interpretation and Explanation stages of Fairclough's model) she revealed the ideologies of Donald Trump. She revealed following ideologies, National unity, Equality, Citizen Involvement, and National priority in Donald Trump's speeches (Anggraini, 2018).

Although transitivity from SFL and Description stage from Norman Fairclough model of CDA deal with the same aspect of text. But by using two different theories Nova Anggraini creates complexity for readers. She used (Identifying, Classifying and Analyzing) technique for data analysis. But in identifying and classifying the data she ignored the subcategories of transitivity processes such as Creative and Transformative in Material process, and subcategories of circumstances.

“A Transitivity Analysis of English Texts, “In Bahasa Inggris, when English Rings The Bell”, was carried out by Silvi Salsabil (2014:131). She applied SFL theory only on the text of English book “Bahasa Inggris, When English Rings the Bell” of grade 7th. She used descriptive qualitative method for her research. There were 740 clauses for transitivity analysis. She explained transitivity system with all its subcategories in the light of Halliday work. The objective of her work was to find out the transitivity process, participants function, circumstantial elements, competencies and linguistics features of chosen text for teaching and learning process. She divided her work in three sub sections which are Transitivity Process, Participants function and circumstantial elements. She used some special data sheets for classifying of data according to sub sections. According to Silvi Salsabil, relational process has deep effect on teaching and learning processes. So, she preferred this process to all others. And Silvi Salsabil proved this by his findings. The percentage of relational process is higher than all. There are 41.22% of relational processes with 42.59% of participant’s functions and 55.51% of circumstantial elements. Silvi Salsabil explained with the help of her findings that process, participants and circumstances revealed linguistics features of text (Salsabil, 2014).Silvi Salsabil did not analyses embedded in minor clauses. Her way of analyzing is good. But during analysis she ignored sub categories of process and circumstances. In process and participant’s labeling she did not label circumstances according to their categories. This creates confusion for readers.

“The transitivity analysis of Pope Francis’s Speech Text Addressed to U.S Congress” was carried out by Yusep Ardiansyah (2016:124). He applied Hallidayan transitivity model on the selected speech of Pope Francis. His research method was qualitative descriptive. He took a whole paragraph for analysis and then in discussion he explained all clauses according to their transitivity type. He founded transitivity processes and their uses in speech. There were five transitivity processes which he founded in speech. He told that the Material process was

dominant (52) in Pope Francis's speech which showed the physical work of Pope. And material process was followed by relational process (14) which revealed the responsibilities and identities of Pope Francis. The frequency of other three processes was Behavioural (12), Mental (11) and Verbal (1) (Ardiansyah, 2016:124). Yusep Ardiansyah took a whole paragraph from selected speech, and he didn't label processes, participants and circumstances, which creates a sense of complexity and confusion.

Beatrice Offeibea Awuku in her study, "Agency and Process in Religious Discourse: A Transitivity Analysis of Sermon on the Mount", took this Sermon from the new international version of "Holy Bible". In his sermon Jesus told his followers about social issues (Marriage, Peaceful coexistence, Divorce, Adultery and Religious issues) and social vices (Murdering, Violence and Persecution). He adopted mixed method for his research design. He wanted to point the grammatical choices made by the speaker (Jesus). He focused on process and participant. There were 401 processes and 543 participants for analysis. The percentage of each process was as follows, Material (50.25%), Relational (21.75%), Verbal (10.25%), Mental (9.75%), Behavioural (7.75%), and Existential (0.25%). He also discussed sub types of process and participants. He founded Verbal is a major process and goal participant is dominant participant (Awukus, 2018:114). Beatrice used mixed method for his work, although a no of researchers used qualitative descriptive method for transitivity analysis such as (in text references after writing). And the second point which researcher founded is Beatrice did not discuss the circumstances in transitivity processes.

In Dewi kurnia's study (2018:121), The Transitivity Analysis of Short Story, "No Witchcraft for Sale" by Doris Lessing, She took a shot story as an object of her research. He applied qualitative research method for her work. She used seeking, selecting, reading, reducing and classifying methods for collecting and analyzing data. Her main object was to find out the meanings behind clauses. She discussed participants (Kurnia, 2018:121) and processes in detail.

There were 467 transitivity and 639 participants. She founded that material process was dominant in selected short story. And percentage of all processes were, Material (44.75%), Mental (10.06 %), Behavioural (8.77%), Verbal (12.41%), Intensive Relational process (21.84%), Circumstantial relational process (0.21%), Possessive relational process (1.49%), Causative relational process (0.64%) and Existential (2.4%). Dewi proved by her findings that the dominant material process told the reader about the plot of story. It explored the physical action (material process) of the characters (participants) (Kurnia, 2018). Dewi discussed the subtype of Relational process but she ignored other sub types of process such as subtypes of mental and material processes. She also didn't discuss the circumstances with their types.

SFL was also applied to literature (literary text) by many researchers. Abdul Rashid (2016:141) is one of them. He constructed a bridge between linguistics and literature by his unique work. His thesis under the title "Transitivity Analysis of Hiroko's character in *Burnt Shadow*" proved that literary message can be conveyed by linguistics form. He took Kamila Shamsie's novel as an object of research. He used SFL theory for the construction of Hiroko's Character. His method of research was qualitative (Narrative). He selected componential and functional framework for his research. And for overall analytical framework he used the Transitivity Concordance and the Cline of dynamism. And these two are also the part of system of transitivity. For collecting and analyzing data he used Lieblie's method which is termed as "Categorical content perspective". And according to this method he followed four steps which were as follows: Subject selection, Content categories, Sorting of the material, and Conclusion. He divided literary text into four sections according to context of events (situation) for analysis. He analyzed those four sections one by one and at the end he combined the results of dived sections. He founded that there were 331 participant's roles in selected text. The percentage of Hiroko's participant role was 65% while for rest character it was 33%. That showed that Hiroko is the central character and protagonist of the novel. In participant's roles the dominant role of



Hiroko was senser (57) not as a doer (43). This revealed that she played her role as thinker not as a doer in the novel. Mostly narrative of the novel was described by Hiroko. Her role was least dynamic in the first three sections but at the end her role was more dynamic. By his findings Abdul Rashid proved that Hiroko is the central character and how her participant's role constructed her character in the novel (Rashid, 2016).

In his thesis, "Ideology and Change: A Systemic Functional Approach to the Climate Discourse in the British Press", Ingunn Aronsen (2016:142), wanted to uncover the diachronic change and ideology via time. His main was also to show how the readers perceive the climate discourse with the passage of time. He used SFL (Transitivity Analysis) for the study of climate discourse. He took the data of two British's newspapers (The Times and The Guardian) for this purpose. He used qualitative descriptive method for his work. For the diachronic study he selected two years one was 1990 and second was 2014. He studied the changes in the text of selected newspapers after 24 years. He founded that there were 216 processes in The Guardian newspaper and after 24 years the processes were 271. And in The Times newspaper in 1990 the frequency of processes was 206 and after 24 years it was 247 processes. He founded that the main difference which he founded was in the verbal process. He used this result for discourse analysis of selected data with the help of Fairclough and Van Dijk method of CDA (Aronsen, 2016).

Aris Syaiful Anwar (2014:101), in his work titled "A Critical Discourse Analysis of Transitivity and Nominalization on the Religious Violence in Sampang in the Jakarta Past". He explored the use of Transitivity and Nominalization in mass media. For this purpose, he selected seven articles (27 to 30 August 2012) on religious violence from Jakarta Post in Sampang. And the religious violence is represented in these articles by Shia community. His work also explained the representation of government victims and attackers in religious violence. His method of research was qualitative descriptive. He used Fairclough's model of CDA and

Transitivity from SFL as his frameworks. He collected data with the help of intensive reading. He focused on only those sentences that contained transitivity and nominalization. After analysis he founded that there were 22 nominalizations in seven selected articles. And the percentage of transitivity processes were as followed Mental (2.02%), Verbal (41.22%), Behavioural (0.67%), Relational (3.37%), Existential (2.02%), and Material (50.67%). He also explained the role of government victims and attackers as a social actor, the percentage of social actors were as followed government (33.7%), Victims (47.48%) and attackers (11.63%). With the help of founded result, he said, government was sympathetic party in religious violence, Victims were unlucky citizens and attackers were represented by angry mobs. Anwar proved by his results that transitivity and nominalization can be used to represent the social events (Anwar, 2014).

“Political Language of Benazir Bhutto: A Transitivity Analysis of Her speech “Democratization in Pakistan” was written by Sehrish Naz, Sofia Dildar Alvi and Abdul Baseer (2012:104). For analysis, they selected Benazir Bhutto's speech titled “Democratization in Pakistan (September 25, 2007) “. With the help of transitivity, they wanted to show the link between linguistic form and function. The quantitative research method was used by the researchers in this work. Hallidayan transitivity model was used as a framework. By revealing the semantic function of processes, they showed how Benazir Bhutto used linguistic forms to convey her message. This work also described how a political leader used language effectively. The researchers took data in the form of paragraphs and then discussed all sentences one by one according to transitivity process. They founded that Material process was the dominant in her speech. So, she was known as an action lady. Relational and behavioural processes showed her attitude towards audience. They also explained the sub types of all processes with their circumstantial elements. Sehrish Naz and her cooperative authors ignored the role of participants in their work (Naz, Alvi, & Baseer, 2012).

Muhammad Imran Shah and Rafia Alyas (2019:126), in their article titled “A Critical Discourse Analysis of Imran Khan's Speech at Global Peace and Unity Forum”. They took Imran Khan's speech on terrorism at U.K. They wanted to reveal that how language helped the political leader to build his ideologies and opinions, and how the political leaders can get the attention of audience effectively. For critical discourse analysis the researchers did transitivity analysis and lexical analysis of selected speech. The researchers used quantitative approach for this work. They used UAM software to count the frequency and distribution of lexical items and transitivity processes. The frequency of word 'Islam' was 57 which were dominant in all other founded frequencies of lexical items. It showed that speaker focused on the true teachings of Islam. They founded that there were 212 participants, 184 processes and 87 circumstances in selected speech. And the percentage of transitivity processes were as followed Material (9.55%), Mental (4.3%), Verbal (2.17%) and Relational (6.95%). The domination of Material process showed those actions which should be taken by Govt. Mental process showed they believe of all Muslim. With the help of founded result, the researchers concluded that Imran Khan wanted to remove the misconceptions about Islam (Shaw & Alyas, 2019).

Yicheo Zhang (2007:109), wrote an article with the title of “Transitivity Analysis of Hillary Clinton and Donald Trump's First Television Debate”. He took the first television debate of these two speakers. He applied Hallidayan transitivity model. His method of research was quantitative. He wanted to explore the use of language by two different speakers for their specific purpose. With the help of transitivity processes researcher described that how these two speakers showed their intentions, thoughts and ideologies before election. And how they convinced audience on their point of views? He founded that there were 43 clauses in Hillary Clinton's speech and in Trump's speech there were 59 clauses. The percentage of transitivity processes were as followed in each speech, in Hillary Clinton's speech the percentage was as followed Material (37.66%), Mental (28.66%), Relational (24.68%), Verbal (5.19%),

Existential (2.60%) and Behavioural (1.30%), and in Trump's speech it was as followed Material (35.06%), Relational (18.18%), Existential (15.58%), Mental (12.99%), Verbal (11.69%) and Behavioural (6.49%). Zhang compared the results of both speakers in the conclusion of his work. He founded that Material process is dominant in both speeches, which showed that, what will they have to do after election for their country? The percentage of Material process in Hillary Clinton was more than in Trump's speech this thing gave strength to her confidence but weaken her gender. Mental process was also greater in number in Hillary Clinton's speech; this showed that Hillary tried more to catch the mind of audience. Relational process was in attributive mode in both speeches that was good for both speakers to get the attention of audience. And Zhang told that the verbal process was not suitable for speaker because it detached speaker and audience. The overuse of Existential process by Donald Trump gave disorder of situation to audience. That was not good. Although Zhang work is good but he ignored subtypes of processes, participant's roles and circumstances in his work (Zhang, 2007). The researchers took the speeches of two such candidates who have different native languages but same second languages. The researcher's study is comparative in nature. The crucial elements for comparison are present in selected topic, such as speech's topic, audience, stage, etc. In this research the research analyzed the text of selected speeches with the help of Halliday's transitivity theory. The researcher discusses the all subtypes of transitivity processes, participants and circumstances. The researcher also compares the result of both speakers on same topic and explains how both speakers use language on same topic differently? How effectively they share their intentions, ideologies and thoughts on same topic with different transitivity processes.

Brooks applies transitivity to observe Van Wyk's poem titled "In Detention" (2010:112). Here is the poem.

He fell from the ninth floor

He hanged himself

He slipped on a piece of soap while washing

He hanged himself

He slipped on a piece of soap while washing

He fell from the ninth floor

He hanged himself while washing

He slipped from the ninth floor

He hung from the ninth floor

He slipped on the ninth floor while washing

He fell from a piece of soap while slipping

He hung from the ninth floor

He washed from the ninth floor while slipping

He hung from a piece of soap while washing.

(Van Wyk, 1979, cited in Brooks, 2010)

In the above poem, Brooks mentions that the only transitive clause in the poem is “He hanged himself” (lines 2, 4 and 7), repeated three times. “He” in lines 2, 4, and 7 performs as an Agent who conducts an action *hang*. However, the Goal in the transitive clauses found in the poem is *himself*, which refers to the Agent itself. In short, the involvement of Agent and Goal in the poem reveals that the Agent commits suicide. Brooks concludes that, “The agency is completely deflated because of the self-affecting process within the transitive clause (2009: 28).” The existence of Goal is actually not really significant in the poem as it refers to the Agent.

In the intransitive clause, Brooks mentions that the occurrence of Goal is omitted as in “He hung from...” (lines 8, 12, and 14). Brooks finds that the material process being ‘hung’ and the medium being the ‘He’ implies that the agency is completely omitted. Consequently, Brooks

questions if this is the implicit agency of another participant? The behavioral processes found in the poem reveal that the Behavior is distanced from the reasons behind the processes (29). In the lines 'He fell...', Brooks assumes that it can be accidental or partially intentional. Brooks says, "If it is intentional, on one level, the behavioral process could imply the 'He' was pushed, causing him to fall (29)."

Another application of transitivity in literary text is done by Cunanan (2011:111) to observe how Woolf, the writer, uses language in *Old Mrs. Grey*. In literary criticism, biographical approach is applied to know why the writer of a literary text chooses certain theme or language style in his/her writing. In linguists' point of view, observing language use by the writer is equipped by stylistics, in this matter using transitivity analysis. Cunanan mentions, "...those who can use a working knowledge of the language system enjoy a greater capacity for insightful awareness of the effects of language produced by literary texts (70)." Consequently, the way scholars appreciate literary texts is enriched by the offer of stylistics. In this research, Cunanan finds out that the work of transitivity is able to reveal how Woolf portrays the main character in her work, *Old Mrs. Grey*. Woolf uses existential process the most (35.49%) since the text deals with the very agonizing existence of Mrs. Grey, marked by the verbs: *come, went, sat, was running, go, don't go, pass, came, was gone, went out, is lit up, flying, shall cling, lives, were, crumble, dissolve, seems, is, was, continue, is folded, stopped, jerked, stood, was, trying to escape, wriggling, wriggled, and settled* (Cunanan, 76). Cunanan concludes that Woolf provokes and shocks the readers of this poignant essay by deviating from the norms and conventions of writing (75). Furthermore, Cunanan finds that Woolf uses wide range of narrative devices like interior monologue, soliloquy, ambiguity, loosely arranged plot, moments of illumination, and private images.

Transitivity can also be applied to observe a children's song. Gusrayani investigates clauses in children's song to reveal why the song is written in certain language structures. In her research,

Gusrayani (2008:123), finds out that the song is presented in the material process (80%). The dominating material process in the song is actually in an attempt to accommodate concrete operation in children's mind (Piaget in Gusrayani, 68). Children will catch the message easier since what they hear in the song is something can be practiced and seen. The teacher usually imitates or uses gestures while singing. As a result, children will receive the message in the song more clearly.

Non-literary texts can be found easily in printed or online media: news, opinions, advertisements, editorial, and many others. News becomes fruitful data to observe by linguists since this text provides the latest issue or information which happens to a certain society. News is not merely about reporting events, but it can be utilized to show power by particular group of people. To prove that, transitivity is chosen by scholars to figure out what behind the text is. When Jakarta was about to hold its election in 2012, people commented the issue as the candidates came from different background and cities. Isti'anah conducts transitivity analysis to observe people's opinions about the elections. She mentions that various backgrounds of the candidates give them new hopes since the previous governors failed to solve Jakarta problems (2014: 173). In the media, the election was exposed widely. As a result, people give their opinions in various media: Facebook, blogs, twitter, television, radio, newspapers, and the others. In her research, Isti'anah focuses on observing language use in people's opinions published by The Jakarta Post.

Based on the research, Isti'anah finds that material process dominates the opinions, realized in 57.5% (166). The participant is the material clause is various. The existence of Jakarta people as the Actor signals the importance of the election for them. Jakarta people are chosen as the Actors to reveal that they are the Doers who have authority and energy to conduct certain actions. It is also realized when the candidates appear as the Affected, Goal, or Recipient (Isti'anah, 2014: 173). In sum, the voters are put as the powerful figure to determine the future

of Jakarta, whether they elect the correct choice or not. It is also supported by the findings that the candidates are put in the passive clause as the Affected or Goal. In the other words, people demand the next governor to make a change.

Another research of transitivity in non-literary text is conducted by Manan (2001). He applies transitivity in news media to reveal how Anwar and reformation movement is depicted in the media. The language choice in the media influence the way the readers perceive the message brought by the media (Isti'anah, 2014: 162). In his research, Cunanan argues, "...language in news coverage plays a pertinent role in the construction of social reality. Indeed, news is a practice, a discourse which does not reflect reality in a neutral manner but helps to "interpret", "organize" and "classify" this reality (35)." Furthermore, Cunanan mentions that transitivity is the very "foundation of representation" as it enables the analysis and interpretation of a particular event or situation in different ways (38).

For instance, the choice of Actor in the material process reveals that Anwar is portrayed as the powerful participant in different types of clause: Agent in material clause, Senser in relational clause, and Sayer in verbal clause. Cunanan asserts that by putting him in such a focal position, we are able to see him clearly as an entity who is powerful and whose actions can directly affect others. Anwar certainly is powerful as he is Malaysia's Deputy Prime Minister. Placing him in such a focal position, however, brings forth a serious implication: that Anwar had misused his powers as Deputy Prime Minister (43).

In the media, Anwar is not only portrayed as the more powerful entity but also a "perpetrator" of crimes (Cunanan, 46). The verbs in the media prove the previous finding, for examples: *Sodomized, plotting, committed, used, directed, dictated, took, gave, and pressured*. Cunanan says that such language justifies the swift removal of a person who is seen to be inimical to national development, the national interest, and political stability. The language choice in the media reinforces the dominant discourses of the government (46).



Mineshima (2009:133) utilizes transitivity of news texts. News writers are expected to choose language use carefully as news becomes a fruitful source to be interpreted variously. The writers can choose certain vocabulary to be neutral or provoke the readers. In her research, Mineshima gives examples, "...“Protesters” in one newspaper might find themselves described as “rioters” in another, the dividing line between “the fact” and “the opinion” obviously becoming blurred depending on the subjective judgment of the newspaper (101). Mineshima observes two British Newspaper which discuss Japanese government’s whaling policy.

Mineshima observes the use of material process mostly in text A (40.9%), while text B uses relational process the most (39.3%). Mineshima describes, “This may indicate that Text A construes the world more in terms of actions and happenings with Ocalan at its center (see Table 4) whereas Text B does so more in terms of static beings and relations, where emphasis is more on abstract attributes and identifications in line with the hypothetical approach of the writer to Text B (105).”

Experientially, the transitivity analysis established that Text A is predominantly material-oriented with Ocalan prominently represented as Actor whereas Text B is relational-oriented with Castro portrayed only as Sayer. In other words, Text A foregrounds Ocalan as a dynamic and dangerous figure whereas Text B depicts Castro as a loud but harmless character. Text B’s frequent use of agent passives also contributes to Castro’s inconspicuousness (114).

The quotation above reveals that the choice of words in media is able to construct certain figures. Consequently, media become important part in constructing people’s opinion to famous figures in a country.

## **2.9 Summary of Review of Related Scholarship**

The review of related scholarship was carried out from three perspectives; conceptual framework, theoretical and empirical studies. In conceptual framework, different concepts

relating to the research were interpreted such as, systemic functional linguistics (SFL), metafunctions, transitivity, process types, participants, circumstance, style, stylistics, and so on.

The theoretical framework looked into two theories which assisted in the interpretation of the researched questions. These are Halliday's Transitivity Model (1967) known as Sydney Model (SM) and Fawcett's Model (1980) known as Cardiff Grammar (CG).

The empirical studies looked into the various studies carried out by numerous researchers that applied transitivity model in the analyses of literary and non literary works. Many of them analyzed their works using the process types, participants and circumstances in prose works, drama, poetry , while others applied transitivity in contemporary issues such as politics, news, speeches, sciences and so on. From the reviews of related literatures by so many authors in this chapter, it could be deduced that Halliday's transitivity system could be applied in the analysis of varied literary works. Many linguist including Halliday, Abdul Rasheed, Bustam Rayhan and Ewelina Maria Landa have carried studies in different aspects of literature using transitivity story as an analytical tool. The conceptual framework highlights the different assertions of other linguists and authors in transitivity which gave an in-depth knowledge into Systematic Functional Grammar (SFG), Systemic Functional Linguistics (SGL), the clause notion in Systemic Functional Linguistics, style and stylistic impart in transitivity analysis of processes, narratives in literary and non-literary works and a detailed capture of empirical studies done in previous studies using transitivity mode of analysis in literary works. Also, tables and figures that showcase the transitivity processes were highlighted. Many linguists agree that transitivity processes could be used in literature analysis in various forms and areas. The analysis is on meaning as an experiential attribute of clause in a language, which is found in the ideational metafunction of language use. Hence, the evidence that transitivity theory could be employed to analyze the six process types in four short stories of Nwachukwu Agbada in "Love Strokes and Other Stories". The next chapter will look into transitivity theoretical

framework from which this dissertation will take its leap, the research methodology, research design, data collection, instruments of data collection and data analysis. In her corpus-based study of process types, Neale (2002:270) recognized that “there are social domains within which an authorized person may “bring about” a happening through language that is referred to by a verb sense”. This relates to what this dissertation is arguing for here, i.e., there are clauses which have a verbal sense that are used to make something happen.

## CHAPTER THREE

### METHODOLOGY

This dissertation research method covers the research design, population of the study, sampling and sampling techniques, instruments for data collection and method of data analysis. In this chapter, the research will answer the following questions. What is source of data? How did the researcher collect data? What are techniques and instruments used by the researcher? The data are in form of clauses selected purposefully from the short stories for this analysis. The dissertation adopts Halliday's transitivity model as its theoretical framework for data analysis.

The research being a textual analyses adopted purposeful qualitative and descriptive methods in order to find out the experiential meanings construed in the clauses that represent the characters ideological perspectives and the influence of the transitivity choices made on the macro- socio-cultural dispositions of the society in which the stories are set. The stories are coded thus; (LS) for *Love Strokes*, (TSD) for *The Second Denial*, (TPE) for *The Probing Eyes*, and (MYM) for *Money Yab Man*. There are 80 clauses selected. 20 clauses form each of the stories. The clauses were identified, selected, classified and analyzed, using Halliday's transitivity model (SM) alongside Fawcett's model (CG) to discover the processes, participants and circumstances, in the stories in *Love Strokes and Other Stories* by Nwachukwu-Agbada (1998).

#### 3.1 Research Design

The study adopts qualitative and descriptive designs based on the transitivity interpretation of data obtained from the corpus of the four short stories. On the basis of Halliday's transitivity system of functional grammar, the present study is designed to analyze the process, participants and circumstances in four short stories in Nwachukwu-Agbada's *Love Strokes and Other Stories* (1998). In this study, an investigation is conducted on the processes, participants, circumstances construed in the stories. The results were discussed based on qualitative and descriptive analysis of the clauses. To conduct transitivity analysis of the four short stories, the

clauses were first of all identified and categorized under the six processes defined by Halliday. The stories are coded for easy identification, classification and analysis. *Love Strokes* is coded as (LS); *The Second Denial* (TSD); *The Probing Eyes* (TPE) and *Money Yab Man* (MYM). Each of the clauses will be analyzed in a table, indicating the process, participant and circumstance and their attendant types.

### **3.2 Population of the Study**

This dissertation restricted its population to the four short stories in *Love Strokes and Other Stories* written by Nwachukwu-Agbada (1998), namely; *Love Strokes*, *The Second Denial*, *The Probing Eyes* and *Money Yab Man*. Only the clauses that constitute transitivity were selected. The selected clauses are meant to buttress the experiential meanings embedded in the corpus to find out their influence in the characters ideology of their socio-cultural environment, that showcases the central message of the stories.

### **3.3 Sampling and Sampling Technique**

After identifying the clauses that construe transitivity processes, the next step is labeling these clauses into processes, participants and circumstances according to Halliday's theory of transitivity. By using this technique, the researcher labels all the elements with their subcomponents. For this purpose, the researcher coded the stories thus; (LS) *Love Strokes*, (TSD) *The Second Denial*, (TPE) *The Probing Eyes*, and (MYM) *Money Yab Man*.

The data elements include:

- Listing of clauses
- Identification of clauses
- Classification of clauses into processes.
- Classification of participants' roles and circumstances

- Summary of the analysis to determine the greatest occurring process that will validate the research questions.

Furthermore, the interpretation of each process is done. Interpretation is basically discourse analysis of selected text. It is considered the last step in discourse analysis. For interpretation the answer of the following questions are given:

The prevalent process found in the stories;

The participants and their types;

Circumstances and their types;

The message as it relates to the experiential meanings and ideology of the characters in the stories.

### **3.4 Validation of the Instrument**

As mentioned earlier in this research, qualitative and descriptive methods were used for data analyses. The primary source of data in this research is the texts in form of clauses extracted from the stories. The secondary instruments are textbooks, laptop, internet, and Web pages for collecting and analyzing data.

### **3.4 Instruments of Data Collection**

The primary source of data in this research is the texts in form of clauses extracted from the stories in *Love Strokes and Other Stories* written by Nwachukwu- Agbada, published by Barloz (1998). It is a collection of twelve short stories from which four were selected, namely, *Love Strokes*, *The Second Denial*, *The Probing Eyes* and *Money Yab Man*. The researcher also made use of library materials such as journals, published and unpublished works, and articles which form the secondary sources of data. The content from articles can be in the form of words, phrase, sentences, pictures, symbol or even ideas. In addition to this, Van Leeuwen (2008) posits that actions or reactions in any given literary text can be traced not only through a

sentence consisting of non embedded clause, but also through another form of linguistic realization, such as noun phrase.

### **3.5 Methods of Data Analysis**

The method of data analysis employed in this dissertation is qualitative method. These are steps taken regarding data analysis using the transitivity process types. First and foremost, the clause in the stories were selected and analyzed based on Halliday's systemic processes. The texts were split into clauses. Each of the clauses was expressed in tables and examined to determine the process type whether in Material, Mental, Relational, Behavioral, Verbal Or Existential processes; the participants in the processes, and the circumstantial elements in the process.

The selected clauses were thoroughly selected for easy identification classification and analysis.

The clauses were further segmented to ease their classification into the various functions assigned to processes, participants and circumstances in the transitivity system. .

## CHAPTER FOUR

### DATA ANALYSIS

This chapter presents the analyses of data, findings, results, and discussions according to the formulated research questions. The findings are discussed based on the transitivity processes, participants and circumstances found in the stories: “The Second Denial”(henceforth as, TSD), “The Probing Eyes”(henceforth, TPE), “Love Strokes” ( henceforth, LS), and “Money Yab Man”( henceforth as MYM).

#### 4.1 Data Analysis

Data are collected from the four short stories namely; *The Second Denial*, *The Probing Eyes*, *Love Strokes*, and *Money Yab Man*, in Nwachukwu-Agbada’s, *Love Strokes and Other Stories*. The selected clauses are data sources and are analyzed using Halliday’s transitivity process model. The clauses from the stories are analyzed collectively and their individual frequencies recorded. The first step was to identify the clauses according to their various processes as shown in the table below, before going into full detailed classification into processes, participants and circumstances. As mentioned earlier in Chapter Three, the stories are coded as LS, TSD, TPE, and MYM. Twenty clauses are selected from each story for analysis.

The researcher goes on to select the clauses, classify and analyze them using Halliday’s transitivity model according to the process types, participants and circumstances found in the selected in the stories. Material processes encode the participants as Actors/Goal; mental participants as Senser / phenomenon, relational participants as identified/identifier, verbal participants as Sayers/verbiage/target, Existential participants as existent and Behavioral participants as behavior / behaved. Circumstances are realized as location (time-when? place-where? Extent (distance-how far? Duration-how long? Frequency-how many times)? Manner, (means, quality, comparison and degree) and Cause (reason-why?). The code attached to the clause for identification of the story it is extracted from. The clauses are presented in numerical



order under text 1 for *Love Strokes*, text 2 for *The Second Denial*, text 3 for *The Probing Eyes* and text 4 for *Money Yab Man* accordingly.

**Text 1: *Love Strokes***

**Clause 1. It was perhaps out of love, reasoned the boy (LS).**

It	Was	Perhaps	Out of love	reasoned the boy
Identified/Token	Proc. Relational	Circumstance (reason)	Identifier/Value (Circumstantial)	Proc-Mental/Senser

**Clause 2. He knew when he was mature enough to take a wife (LS).**

He	knew	when he was old enough to take a wife				
Senser	Mental	Phenomenon				
		when	he	was	old enough	to take a wife
		Circum Time	Carrier	Proc. Relational	Attribute	Circum. Matter

**Clause 3. Tumbido's face creased into a grin as he saw Taratu (LS).**

Tumbido's face	creased	into a grin	as he saw Taratu
Identified/Token	Relational (Identifying)	Identifier/Value	Circumstance (manner)

**Clause 4. The prospect of meeting her that night under the tree struck him (LS).**

The prospect of meeting her that night	Under the tree	struck	Him
Actor		Proc. Material	Goal

**Clause 5. Taratu knew that he loves her (LS).**

Taratu	Knew	That he loves her			
Senser	Proc. Mental	Phenomenon			
		That	He	loves	Her
Senser (participant)	Mental (process)	Conj	Phenomenon Senser	Mental (process)	Phenomenon

**Clause 6. He needed to succumb to the laws of the land if he must have her (LS).**

He	Needed to succumb	To the laws of the land	If he must have her
Actor	Material (process)	Scope	Circumstance (Condition)

**Clause 7. He hated the Shero, the flogging of the would-be bridegroom (LS).**

He	Hated	The Shero, the flogging of the would-be bridegroom
Senser	Mental (process)	Phenomenon

**Clause 8. Taratu sneaked into the slight darkness formed by the wide leaves (LS).**

Taratu	Sneaked	into the slight darkness	formed	by the wide leaves
Actor (participant)	Material (process)	Scope	Material (process)	Actor (participant)

**Clause 9. He watched the shadow cast by her sampling figure on the sands (LS).**

He	watched	the shadow	Cast	By her sampling figure	on the sand
Senser	Proc. Mental	Phenomenon	Relational	Actor	Circumstance (place)

**Clause 10. He wanted her completely as his own (LS).**

He	Wanted	Her	Completely	as his own
Senser (participant)	Mental (process)	Phenomenon	Circumstance (manner)	Circumstance (matter)

**Clause 11. He could feel her presence (LS).**

He	could feel	her presence
Senser (participant)	Mental (process)	Phenomenon (participant)

**Clause 12. Tumbido loves Taratu(LS).**

Tumbido	Loves	Taratu
Senser (participant)	Mental (process)	Phenomenon (participant)

**Clause 13. I sell all my cattle and we run (LS).**

I	Sell	all my cattle	and	We	Run	To Gongola, the great mountain of Adamawa
Actor	Proc.Material	Goal	Conj	Actor	Proc. Material	Scope

**Clause 14. Tumbido hated himself for mentioning death (LS).**

Tumbido	hated	himself	for	mentioning	death
Senser	Mental	Phenomenon	Circum.	Proc. Verbal	attributed

**Clause 15. I won't like my wife to walk such a distance (LS).**

I	won't like	my wife	(my wife)	To walk	Such a distance
Senser	Proc.Mental	Phenomenon	(Actor)	Proc.Material	Scope

**Clause 16. What if I die ? (LS).**

What if	I	Die
Circumstance	Actor (participant )	Material (process)

**Clause 17. You'll find cowards in the other world to marry (LS)**

You	'll find	Cowards	in the other world	to marry
Actor	Proc. Mental	Phenomenon	Circumstance (place)	Proc-Material

**Clause 18. Tumbido hardened himself (LS).**

Tumbido	Hardened	Himself
Actor (participant)	Material (process)	Scope

**Clause 19. Tumbido kept shooting glances in the direction they hid Taratu (LS).**

Tumbido	Kept shooting	Glances	in the direction	they	Hid	Taratu
Actor	Material (process)	Scope	Circumstance (place)	Actor (participant)	Material (process)	Goal

**Clause 20. Tumbido is Taratu's husband, announced an elder (LS).**

Tumbido	Is	Taratu's husband	Announced	an elder
Token (identified)	Relational (process)	Value (identifier)	Verbal (process)	Sayer

**Table 15: Summary of Transitivity Analysis of Love Strokes (Text 1)**

Clauses	Material		Mental				Relational		Verbal	Behavioural	Existential	Circum
	Ac/Gl	Ac/Sc	P	C	D	E	Att	Ident				
1				√				√				Reason
2				√								Time/Matter
3								√				Manner
4	√											
5				√		√						Condition
6		√										
7						√						
8		√										
9			√									Place
10					√							Matter
11						√						
12						√						
13	√	√										
14												
15		√				√						
16		√										
17			√									Place
18		√										
19		√										Place
20								√	√			
Totals	2	7	2	3	1	5	0	3	1	0	0	9

From the above tabulation of Participant-Process-Circumstance configuration in the Transitivity analysis of selected clauses, the two major participants in the unfolding experience of love are the two lovers: Tumbido and Taratu. There are other participants as well, serving as the logical subject in the clauses depending on the author's choices. It is seen that a total number of twenty-four process are identified in the twenty clauses studied. There seems to be a preponderance of mental process (a total of eleven mental processes) with the emotive mental process being the most frequently used. Mental processes show the quantum of change in the unfolding experience of their love as taking place in the inner consciousness of the participants. Perceptive mental processes such as *watched* in Clause 9 (*He watched the shadow cast by her....*) and *'ll find* in Clause 17 (*You'll find cowards in the other world to marry*) – that is, if Tumbido does not subject himself to the Shero, (flogging) – show the experience of love as something that emanates from sensual experiences. Similarly, three cognitive mental processes identified in Clause 1, *reasoned* in *it was perhaps out of love – that he wanted Taratu, reasoned the boy*, and *knew* in Clauses 2 and 5 (*He knew he was old enough to marry* and *He knew he loves her*), confirm in strong terms the working of the innermost consciousness in the experience of love and the cognitive processes involved in rationalizing the quantum of change in the unfolding love for the love object, Taratu. Tumbido seals this inner conviction in the only one desiderative mental process *wanted* in Clause 10; *He wanted her completely as his own*. This conviction paves the way for the many emotive mental processes used by the couple: *loves* in *Taratu knew that he loves her* (Clause 5), *hated* in *He hated the Shero* (Clause 7), *feel* in *He could feel her presence* (Clause 11), *loves* in *Tumbido loves Taratu*(Clause 12) and *like* in *I won't like my wife to walk such a distance...*(Clause 15)

The other most frequently used process type is the Scope processes which construe the domain of operation of the experience of love as illustrated by such clauses as:

He (Tumbido) needed to succumb *to the laws of the land* (that is, the Shero, the flogging that must precede the marriage proposal)

Taratu sneaked *into the slight darkness*

We run *to Gongola, the great mountain of Adamawa*

Tumbido kept shooting *glances (in the direction they hid Taratu)*

The expressions in italics are Scope participants in the Material process types that show how the two lovers express their love as both internal and external affection that bond them together. The only two Actor-Goal configuration in Clauses 4 and 13 depict this expression of love in concrete actionable terms. In Clause 4, (*The prospect of meeting her that night under the tree struck him*), the Actor – the one that does the deed (Halliday and Matthiessen, 2004:179), is *The prospect of meeting her (Taratu) that night under the tree* which is also the logical Subject of the clause. This Actor is inanimate but assumes agency as an inner struggle in Tumbido which has a strong physical, almost palpable impact on him considering the material process *struck* which imparts directly on the Goal (Tumbido). According to Halliday and Matthiessen (2014), the action of the Actor extends directly to the Goal also called the Patient; the “sufferer” of the action done by the Actor (the “Doer”), in the process of “doing”.

There are also identifying relational processes also reveal the author’s identification of the two major participants especially in Clause 20.

Tumbido is Taratu’s husband, announced an elder.

This is a happy culmination of the marriage custom that requires the couple, especially the man to go through a flogging ordeal, such that the above announcement by the elder, the only one verbal process in *announced an elder* in the selected clauses, comes as a welcome relief. There is only one Attributive Relational process, *he was old enough to marry*. From the Transitivity analysis of Text 1, there are no Behavioural and Existential processes. This does not imply that they may not be found in the text, but they are evident in the selected clauses.

The Circumstantial elements, called indirect participants also occur in Clauses 1, (Reason), 2 (Time/Matter), 3 (Manner), 5 (Condition), 9, 17 and 19 (Place) and 10 (Matter). These circumstantial elements construe the experience of love in time, place, the manner, reason and the matter that the process indirectly refers.

**Text 2: *The Second Denial***

**Clause 21. Perhaps she has given him a love portion (TSD).**

Perhaps	She	has given	Him	a love portion
	Actor (participant)	Material (process)	Beneficiary (recipient)	Goal

**Clause 22. Who is she made for? (TSD).**

Who	Is	She	made for
Actor (participant)	Material (process)	Scope	Proc. Material

**Clause 23. Whosoever told him, that Faruk was a jealous lover must be mistaken (TSD).**

Whosoever	Told	Him	That Faruk was a jealous lover must be mistaken		
Sayer	Proc. Verbal	Receiver	Verbiage		
Faruk	was	A jealous lover	(he)	Must be	mistaken
Carrier	Relational	Attribute	Carrier	Relational	Attribute

**Clause 24. Faruk swallowed the bitter pill slowly (TSD).**

Faruk	Swallowed	the bitter pill	Slowly
Actor (participant )	Material (process)	Goal	Circumstance (manner)

**Clause 25. She does not love me (TSD).**

She	does not love	Me
Senser (participant)	Mental (process)	Phenomenon

**Clause 26. Faruk feared a clash (TSD).**

Faruk	Feared	a clash
Senser (participant)	Mental (process)	Phenomenon

**Clause 27. I know that I have suffered for this girl to love me (TSD).**

I	Know	That I have suffered for this girl to love me				
Senser	Mental	Phenomenon				
		I	Have suffered	For this girl	To love me	
		Senser	Mental	Phenomenon	Circumstance	

**Clause 28. I love her. (TSD).**

I	Love	Her
Senser	Proc. Mental	Phenomenon

**Clause 29. She cheapens herself at every new face of a man (TSD).**

She	Cheapens	Herself	at every new face of a man	
Actor (participant)	Material (process)	Scope	Circumstance	

**Clause 30. It appeared Sidi had not reckoned with my magnanimity in accepting her again (TSD).**

It appeared	Sidi	Had not reckoned	With my magnanimity	in accepting her again	
Circumstance (Reason)	Senser	Proc. Mental	Phenomenon	Circumstance (Reason)	

**Clause 31. I love that girl, that is the problem (TSD).**

I	Love	that girl	That	Is	the problem
Senser (participant)	Mental (process)	Phenomenon	Carrier	Relational (process)	Attribute

**Clause 32. Sidi was with her new found lovers (TSD).**

Sidi	Was	with her new found lovers	
Actor (participant)	Material (process)	Circumstance	

**Clause 33. He hated the slow indecisive heart with which his friend treated disconcerting issues (TSD).**

He	Hated	the slow indecisive heart	with which his friend treated disconcerting issues
Senser (participant)	Mental (process)	Phenomenon	Circumstance (manner)

**Clause 34. All I need, is to be with her (TSD).**

All I need	Is	to be with her	
Adjunct Identified/Token	Material (process) Proc. Relational	Goal Identifier/Value	

**Clause 35. Even if the girl na ashawo, I still love her (TSD).**

Even if the girl na ashawo	I	Still	love	Her
<i>Adjunct</i> Circumstance (Reason)	Senser	Circumstance (duration)	Proc. Mental	Phenomenon

**Clause 36. Take my girl away in my presence (TSD).**

(You)	Take	my girl	away in my presence
(Actor)	Proc. Material	Goal	Circumstance (Place)

**Clause 37. Faruk was afraid of losing her to the men (TSD).**

Faruk	Was	afraid	of losing her to the men
Carrier	Proc. Relational	Attribute	Circumstance (Reason)

**Clause 38. Sidi's mine (TSD).**

Sidi	's	Mine
Identified/Token	Proc. Relational	Identifier/Value

**Clause 39. Sidi broke his heart (TSD).**

Sidi	Broke	his heart
Actor	Proc. Material	Goal

**Clause 40. He knew Faruk is deeply attached to Sidi (TSD).**

He (Yaro)	Knew	Faruk is deeply attached to Sidi			
Senser	Proc. Mental	Phenomenon			
		Faruk	Is attached	deeply	To Sidi
		Actor	Proc. Material	Circ Manner	Scope



**Table 16: Summary of Transitivity Analysis of *The Second Denial (Text 2)***

Clauses	Material		Mental				Relational		Verbal	Behavioural	Existential	Circum
	Ac/Gl	Ac/Sc	P	C	D	E	Att.	Ident				
21	√											
22		√										
23									√			
24	√											Manner
25			√									
26			√									
27			√									condition
28			√									
29		√										Manner
30			√									Reason
31				√								
32		√										Manner
33				√								
34	√							√				
35					√							reason
36	√											place
37			√				√					reason
38								√				
39	√											
40		√		√								Manner
Totals	5	4	6	3	1	0	1	2	1	0	0	9

Unlike the first story which has the theme of love, the theme of betrayal dominates the actions in *The Second Denial*. This theme is explicated in (clause 29), She (actor part.) cheapens (material pro.) herself (scope) at every new face of a man (cir. manner), which makes Faruk (actor part.) in clause 37, to be afraid (material pro.) of losing her (carrier) to the men (goal). Despite all the efforts and love Faruk showered on Sidi, yet she could not reciprocate his love. In clause 30, it appeared (circum. reason), Sidi (senser) had not reckoned (pro. mental) with my magnanimity (phenomenon) in accepting her again. Faruk (part. actor) had no choice but to (clause 24) swallowed (material pro.) the bitter pill (goal) slowly (cir. manner) which is an indication that (Sidi) she (senser part.) does not love (mental pro.) me (phenomenon) and Sidi (actor part.) was (material pro.) with her new found lover (cir. matter). Unreciprocated love could be found in this story through these clauses 32 and 25, I (senser part.) love (mental pro.) her (phenomenon), she (senser part.) does not love (mental pro.) me (phenomenon). Faruk laments that (27) I (actor part.) referring to Faruk know (material pro.) that I (actor part.) have suffered (material pro.) for

this girl (goal) to love (mental pro.) me (phenomenon). Sidi (actor) broke (material pro.) his heart (goal possessive) (39). From the Transitivity analysis of Text 2, there are no Behavioural and Existential processes. This does not imply that they may not be found in the text, but they are evident in the selected clauses.

The Circumstantial elements, called indirect participants also occur in Clauses 24, 29, 32, 40 (manner), 27 (condition); 30, 35, 37 (reason), and 26 (Place). These circumstantial elements construe the experience of love in time, place, the manner, reason and the matter that the process indirectly refers.

**Text 3: *The Probing Eyes***

**Clause 41. Naomi's provoking image appeared in his mind's eye (TPE).**

Naomi's provoking image	Appeared	in his mind's eye
Identified/Token	Proc. Relational	Identifier/Value

**Clause 42. What tickled his soul about her was her child-like simplicity (TPE).**

What	Tickled	his soul	about her	Was	her child-like simplicity
Phenomenon	Proc. Mental	Senser	Circumstance Matter	Proc. Relational	Identifier/Value
Identified/Token					

**Clause 43. His eyes were assailed by the nakedness of her breast (TPE).**

His eyes	were assailed	by the nakedness of her breast
Goal	Material (process)	Actor

**Clause 44. You will make a good husband (TPE).**

You	will make	a good husband
Carrier	Material	Attribute

**Clause 45. I am still yours, am I not (TPE)?**

I	am still	yours	am	I not
Identified/Token	Proc. Relational	Identifier possessive	Relational	Identified

**Clause 46. Her heart gave a little lurch of excitement (TPE).**

Her heart	Gave	a little lurch of excitement
Actor	Material	Scope

**Clause 47. I wish I saw you before Monday did (TPE).**

I	Wish	I	Saw	You	before Monday
Senser	Proc. Mental	Phenomenon			
		Senser	Proc.Mental	Phenomenon	Circum. Time

**Clause 48. You would have been mine by now (TPE).**

You	would have been	Mine	by now
Identified/Token	Proc. Relational	Identifier/Value	Circumstance (Time )

**Clause 49. She looked at him in her glazy eyes (TPE).**

She	Looked	at him	in her glazy eyes
Senser	Proc. Mental	Phenomenon	Circumstance (manner-means)

**Clause 50. You are beautiful, he whispered in her ears (TPE).**

You	Are	Beautiful	He	Whispered	in his ears
Carrier	Relational	Attribute	Behaver	Proc. Behavioural	Circum. (place)

**Clause 51. Prospero could not have his way yesterday (TPE).**

Prospero	could not have	his way	yesterday
Actor	Material	Scope	Circumstance (time)

**Clause 52. He felt like rushing her (TPE).**

He	Felt	like rushing her
Senser	Mental	Phenomenon

**Clause 53. Monday would have been away on morning duty (TPE).**

Monday	would have been	Away	on morning duty
Carrier	Relational	Attribute	Circumstance (place)

**Clause 54. Doing it in the man's matrimonial bed was more heroic, he urged himself (TPE).**

(Him)	Doing	it	in the man's matrimonial bed	Was	more heroic	he	Urged	himself
(Actor)	Mat	Goal	Circum place	Relation	Attribute	Senser	Mental	Phenom
Carrier				Relation	Attribute			

**Clause 55. . Prospero's heart flowed over its brim with the joy of a conqueror (TPE).**

Prospero's heart	Flowed	over its brim	with the joy	of a conqueror
Actor	Material	Scope	Cir. Comitative	Cir, Matter

**Clause 56. Naomi begins to remove her things slowly (TPE).**

Naomi	begins to remove	her things	slowly
Actor	Material	Scope	Circumstance (degree)

**Clause 57. Naomi would have been treating his eyes to such exposure (TPE).**

Naomi	would have been treating	his eyes	to such exposure
Actor	Material	Goal	Circumstance (Matter)

**Clause 58. All he knew was that he had arranged with Naomi to be at home by 10am (TPE).**

All	he	Knew	Was that he had arranged with Naomi to be at home by 10am
Phenom	Senser	Mental	Phenomenon

he	had arranged	with Naomi	to be at home	by 10am
Actor	Material	Cir. Comitative	Scope	Circum. (time)

**Clause 59. Suddenly, Monday emerged from under the bed (TPE).**

Suddenly	Monday	Emerged	from under the bed
Circumstance (manner)	Behavior	Behavioural	Circumstance (place)

**Clause 60. If you move, adulterer, you are dead (TPE).**

If	you	move	Adulterer	you	Are	dead
	Actor	Material	Vocative	Carrier	Relational	Attribute

**Table 17: Summary of Transitivity Analysis of *The Probing Eyes* (Text 3)**

Clauses	Material		Mental				Relational		Verbal	Behavioural	Existential	Circum
	Ac/Glz	Ac/Sc	P	C	D	E	Att	Ident				
41								√				
42			√					√				
43	√											
44		√										
45							√	√				
46		√										
47			√									Time
48							√	√				Time
49				√								Manner/means
50							√			√		Place
51		√										Time
52						√						
53							√					Place
54	√					√	√					Place
55		√										Comitative/matter
56		√										Matter
57			√									
58		√		√								Time
59										√		Manner/place
60	√						√					
Totals	3	6	3	2	0	2	6	4	0	2	0	14

*The Probing Eyes*, apart from passing love as a message, tells us that this type of “love” is “lust” in the character of Prospero. This, Nwachukwu-Agbada uses the following transitivity clauses to show the events and actions in the story that portray infidelity as a preoccupation in the story. In clause 41, Prospero saw Naomi’s provoking image (identified/token ) appeared (relational) in his mind’s eye (identifier/value). What (phenomenon) tickled (mental) his soul (senser) about her (cir. matter) is (relational) her child-like simplicity (identifier/value)(clause 42). Prospero’s luscious gaze (clause 43), his eyes (goal) were assailed (material) by the nakedness of her breast (actor), portrays the theme of lust depicted in the story. Naomi aided him by telling him that (clause 44), you (carrier) will make (material) a good husband (attribute). Prospero uses enticing words to lure Naomi to his bed in clause 50 by telling her that, you (carrier) are (relational) beautiful (attribute), he (behavior) whispered (behavioural) to her ears (cir. place). In clause 58, all (phenomenon) he (senser) knew (mental) was (relational) that he (actor) had arranged (material) with Naomi (cir. comitative) to be at home (scope) by

10am (cir. Time). Clause 55 told us that Prospero’s heart (actor) flowed (material) over its brim (scope) with the joy (cir. comitative) of a conqueror (cir. matter) as he looks forward to, (clause 54) him (actor) doing (material) it (goal) in the man’s matrimonial bed (cir. place). Prospero, who thought that he had made a perfect plan of meeting Naomi in her matrimonial bed, never knew that Monday is in the game plan of his wife, Naomi. Immediately Prospero undressed to start the action (clause 59), suddenly (cir. manner) Monday (behave) emerged (behavioural) from under the bed (cir. place). Prospero was caught in the act as was already naked for the show, when Monday shouted at him in clause 60, if you (actor) move (material) adulterer (vocative), you (carrier) are (relational) dead (attribute). The clauses analyzed showcase the theme of adultery/ unfaithfulness predominance in the story. The verbal and existential processes were not represented in portraying the theme.

**Text 4: Money Yab Man**

**Clause 61. The house is as quite as a grave yard (MYM)**

The house	Is	as quiet as a graveyard
Carrier	Relational	Attribute

**Clause 62. Aduke and the children are not yet back from Christmas holidays (MYM).**

Aduke and the children	Are	not yet back	from Christmas holidays
Carrier	Relational	Attribute	Circumstance (time)

**Clause 63. That is why I made here pretty fast (MYM).**

That	Is	Why	I	Made	here	Pretty fast
Carrier	Relational	Circum.(reason)	Actor	Material	Scope	Circum Manner
		Attribute				

**Clause 64. Kismet has a new breed of floosies (MYM).**

Kismet	Has	a new breed	of floosies
Carrier	Relational	Attribute	Matter

**Clause 65. They arrived this afternoon from Ghana (MYM).**

They	Arrived	this afternoon	from Ghana
Actor	Material	Circumstance (time)	Circumstance (place)

**Clause 66. Bola was throwing glances around like one who lost a bunch of keys (MYM).**

Bola	was throwing	Glances	around	like one	who	Lost	a bunch of keys
Actor	Material	Scope	Place	Cir. Manner	Actor	Material	Goal

**Clause 67. Soon the girls began to show up (MYM).**

Soon	the girls	Began	to show up
Circumstance (time)	Carrier	Relational	Attribute

**Clause 68. The new birds know we are here (MYM).**

The new birds	Know	we	Are	here
Senser	Mental	Carrier	Relational	Attribute
		Phenomenon		

**Clause 69. Bola was devouring each of them with his eyes (MYM).**

Bola	was devouring	each of them	with his eyes
Actor	Material	Scope	Cir. Comitative

**Clause 70. Bola likes the little ones (MYM).**

Bola	Likes	the little ones
Senser	Mental	Phenomenon

**Clause 71. That is the girl I told you about (MYM).**

That	Is	the girl	I	Told	you	about
Identified/Token	Relational	Identifier/Value	Sayer	Verbal	Receiver	Cir. Matter

**Clause 72. Over her throat was knotted a flowered scarf which gave her a look of a toughie (MYM).**

Over her throat	Was knotted	a flowered scarf which	Gave	her	a look of a toughie
Circumstance Place	Material	Goal	Material	Beneficiary	Scope

**Clause 73. Bola knew his money would soon dissolve those traces of hardness on her face (MYM).**

Bola	knew	his money	Would soon dissolve	those traces of hardness	on her face
Senser	Mental	Actor	Material	Goal	Cir. Place
		Phenomenon			

**Clause 74. If he wanted a competition, Bola was ready (MYM).**

If	He	Wanted	a competition	Bola	Was	ready
	Senser	Mental	Phenomenon	Carrier	Relational	Attribute
Circumstance (Condition)						

**Clause 75. He knew Olu was his fellow club crawler (MYM).**

He	knew	Olu	Was	his fellow club crawler
Senser	Mental	Carrier	Relational	Attribute
		Phenomenon		

**Clause 76. In fact, I have fallen in love right away, Olu said (MYM).**

In fact	I	have fallen	in love right away	Olu	said
Circumstance (degree)	Carrier	Relational	Attribute	Sayer	Verbal
Verbiage					

**Clause 77. Go with me and have twenty naira for the night, offered Bola (MYM).**

Go	with me	and	(you)	have	twenty naira	for the night	Offered	Bola
Material	Scope		Carrier	Rel.	Attribute	Cir. Duration	Verbal	Sayer

**Clause 78. He tried to get up in order to draw a battle line, but could not (MYM).**

He	Tried	to get up	in order to	draw	a battle line	but	could not
Actor	Material	Scope	Cir. Reason	Material	Scope		Material

**Clause 79. He waited helplessly as she disappeared through thin air (MYM).**

He	Waited	helplessly as	She	disappeared	through thin air
Actor	Material	Circumstance (manner)	Actor	Material	Scope

**Clause 80. It took seven strong medicine men to untie Bola from the bed (MYM).**

It	Took	seven strong men	to untie	Bola	from the bed
(Dummy Subject)	Material	Actor	Material	Goal	Circumstance (place)



**Table 18: Summary of Transitivity Analysis of *Money Yab Man (Text 4)***

Clauses	Material		Mental				Relational		Verbal	Behavioural	Existential	Circum
	Ac/Gl	Ac/Sc	P	C	D	E	Att.	Ident				
61							√					
62							√					Time
63		√					√					Manner
64							√					Matter
65	√											Time/place
66												Place
67												Time
68			√				√					
69		√										Comitative
70	√											
71							√	√	√			Matter
72	√	√										Place
73	√			√								Place
74			√					√				Condition
75				√			√					
76							√		√			Degree
77		√	√				√		√			Duration
78		√										Reason
79	√	√										Manner
80	√											Place
Totals	6	6	3	2	0	0	9	2	3	0	0	17

Nwachukwu-Agbada explores the themes of infidelity, immorality and its attendant consequence in the character of Bola, who went on a night spree with club girls because his wife travelled with his children for the Christmas holidays in *Money Yab Man*. These themes are realized in the following clauses from the story: in clause 61, the house (carrier) is (relational) as quite as a grave yard (attribute). Clause 62 says that Aduke and the children (carrier) are not yet back (attribute) from Christmas holidays (cir. time). That (carrier) is (relational) why (cir. reason) Bola, I (actor) made (material) here (scope) pretty fast (cir. manner)(63). Kismet (actor) has (relational) a new breed (attributed) of floosies (matter)(64). Bola went after the new arrivals in clause 65; they (actor) arrived (material) this afternoon (cir. time) from Ghana (cir. place). Bola (actor) was throwing (material) glances (scope) around (cir. place) like one (cir. manner) who (actor) lost (material) a bunch of keys. Bola won the gamble on Pete and took her to his house. He got ready to do the thing he knows best. He (actor) tried (material) to get up (scope) in order to (cir. reason) draw (material) a battle line (scope) but

could not (material). Bola's frustration heightened as he (actor) waited (material) helplessly as (cir. manner) she (actor) disappeared (material) through thin air (scope). Bola was caught up in his immoral life as he later discovered that he was dealing with a spirit; it (dummy subject) took (material) seven strong men (actor) to untie (material) Bola (goal) from the bed (cir. place).

**Table 19: Sum total of transitivity analysis of the four short stories**

Processes	Text 1	Text 2	Text 3	Text 4	Total
<b>Material</b>	9	9	9	14	41
<b>Mental</b>	11	8	9	4	32
<b>Relational</b>	3	3	10	8	24
<b>Verbal</b>	1	1	0	3	5
<b>Behavioural</b>	0	0	2	0	2
<b>Existential</b>	0	0	0	0	0
<b>Circumstance</b>	9	9	14	17	49

From the table above, material clause appeared 41 times in all the stories. Followed by mental process with 32; relational has 24, verbal 3, behavioural 2 and non for existential.

## 4.2 Findings

Having read and analyzed the data, the work discovers four themes in the short stories. They are divided into major and minor themes. The major theme that surrounds the four stories is love. Other minor themes are; *infidelity, cultural practice, betrayal, immorality and trauma*. This dissertation finds out that themes are realized from the expressions of some clauses in the narrator's utterances, the characters actions, the characters utterances and the characters thoughts in the short stories. The experiential meanings are identified from these selected clauses.

The transitivity analysis of these short stories, reveal three major processes that continually reappear throughout the text. The most frequently used processes are material, mental, and relational. This reveals a more physical nature of actions as compared to psychological

revelations and conscious behaviours. The most occurring material processes entail the recurrent pattern of actions that the actors undergo and carry out. Furthermore the verbal processes represent the oral interaction and dialogue that is conducted between the sayer and recipient. When the actor undergoes an action through material processes and also reveals his state through verbal processes. Finally the relational actions create links between the actions as well as the actors along with certain attributes that are associated with them. The comparative lack of mental and existential processes suggests that there is less psychological involvement in the short story. There is not much concern with the internal condition or insight of the characters. There assumptions made by the readers may thus be more objective in nature by formulating their own opinion based on the actions portrayed through material, verbal and relational processes. The few mental and existential processes form a vague outline leaving sufficient space for the reader to interpret on their own without being completely oblivious. The reader is aware of the actions and is also acquainted with the situation of the characters. The number and percentage of the experiential meaning analysis expressing the themes of the short stories are shown in the following table:

**Table 20: Themes of the Short Stories in *Love Strokes and Other Stories***

No	Themes	Frequency	Percentage (%)
1	Love	25	31.25%
2	Infidelity	21	26.25%
3	Culture	18	22.5%
4	Agony/Betrayal	16	20%
	Total	80	100

Transitivity process is a sphere which construes and portrays our experiential meanings of the world, how we perceive what is going on and the theme / message expressed in the story. (Halliday & Matthiessen, 1976:172). For instance, the choice of Actor in the material process reveals that Tumbido is portrayed as the main participant in *Love Strokes* in different types of

clause: Agent in material clause, Sayer in relational clause, and Sayer in verbal clause. The same applies to Prospero in *The Probing Eyes*; Faruk in *The Second Denial*; and Bola in *Money Yab Man*. Transitivity processes are also useful in uncovering the participants involvement, how the speaker/writer locate himself in relation to the others, and whether they take an active or passive role in the communication. The transitivity analysis of the short stories reveals that all the processes appear throughout the clauses selected from the texts. The most frequently occurred processes are material, mental, behavioural, verbal and relational. Existential process occurs only once in a clause. This reveals a more physical nature of actions and conscious psychological revelations. The most occurring material processes entail the recurrent pattern of actions that the actors undergo and carry out. Furthermore the mental processes represent the psychological interactions and experiences that are conducted between the sayer and phenomenon. This happens when the actor undergoes an action through material processes and also reveals his inner state through mental processes. Finally the relational actions create links between the actions as well as the actors along with certain attributes that are associated with them. The comparative lack of verbal and existential processes suggests that there is less description of actions as well as situations involved in the short stories. There is much concern with the internal condition or insight of the characters. The assumptions made by the readers may thus be more objective in nature by formulating their own opinion based on the actions portrayed through material, mental, and behavioural processes. The few relational, verbal and existential processes form a vague outline leaving sufficient space for the reader to interpret on their own without being completely oblivious. The reader is aware of the actions and is also acquainted with the situation of the characters. Material process constructs the outer world of the speakers. It shows the physical as well as abstract actions and happenings. As it is the custom in the world, the actions, ideas and relations with others are the main and important features of the main characters in the stories. According to Halliday, material, mental and

relational processes are initial processes of transitivity network. The above mentioned features of the characters are interlinked with the three initial processes of Halliday's Transitivity network.

The Participants are the second important elements of Transitivity network. Participants are the elements which are directly involved in the processes, and these are crucial for the performance of the processes.

### **4.3 Results**

*Love Strokes, The Second Denial, The Probing Eyes, and Money Yab Man*, are short stories in Nwachukwu-Agbada's, *Love Strokes and Other Stories* (1998). The stories under study depict unique story lines but concentrate on the demands of various shades of love relationships. Using Burton's three steps technique, this dissertation provokes the reader's thoughts through the use of a wide range of narrative devices such as suspense, soliloquy, interior dialogue, ambiguities, loosely arranged plots, illuminations, images and symbols to capture his preoccupation in his narrative. The writer imposes his perspective on his readers by getting in and out of the participants to unravel the psychological conditions of the traumatized protagonists of the stories in order to appreciate the experiential processes going on within them. [Humphrey, 1954:21], posits that one should acknowledge the realization of the force of language in prose works that takes place in human minds. Also using transitivity theoretical framework, the processes are analyzed and expressed in percentages. The most occurring processes in the stories are material, mental, behavioral, relational, verbal and one existential processes.

This dissertation uses a purposeful qualitative textual analysis to collect the data, which were analyzed using Halliday's transitivity theory. In analyzing the data, the writer used the following steps; reading the text, segmenting the data in form of clauses, identifying the types of processes, participants, and circumstances, classifying the clauses into the categories of

transitivity process types, participants and circumstances, and drawing conclusions. There are 80 clauses of transitivity found in the short stories entitled *Love Strokes*, *The Second Denial*, *The Probing Eyes*, and *Money Yab Man*. Material process dominates over the other. It indicates that these stories are concerned with actions and events. It is discovered that actor dominates over the other participants. This indicates that most process in the text have some actors to achieve something. For the circumstance, circumstance of place is more dominant than the other circumstances.

The results are realized by the experiential domains, short term goal and the long term goal. The experiential domain in these short stories is talking about the trauma faced by the protagonists in the short stories as a result of their involvement in love affairs with their partners that made them pass through excruciating experiences. In *Love Strokes*, Tumbido has to face the trauma of passing through Shero (a flogging festival a groom must pass through in Kastina-Ala in the Northern part of Nigeria, as a proof of his manhood to marry a girl of his choice). *The Second Denial* witnessed traumatic experience of Faruk in having to share his love for Sidi with other men from Freetown, Sierra Leone. *The Probing Eyes* got Prospero's heart flowing over the sight of the breast of another man's wife. Bola in *Money Yab Man*, was captured by the dazzling beauty of Pete, "A Just Arrival", as he could see all her contours through a velveteen jacket and tight white trousers she wore, which mirrored all the flesh on her slim body. Meanwhile, the short-term goal of these stories, gives the message that in all the sumptuous love relationships, the result is not worth the efforts. The end points of the stories proof that love in its divergent situations has different shades and colors.

The researcher examines the processes, participants and circumstances using Halliday's transitivity model in analyzing the clauses as data in the short stories; *Love Strokes*, *The Second Denial*, *The Probing Eyes*, and *Money Yab Man*, in *Love Strokes and Other Stories* by Nwachukwu-Agbada (1998). The focus is on identifying the processes, participants, and

circumstances. Through this the researcher will show the readers the way the narrator develops the message of the short stories. This was seen through two of the transitivity processes namely; material processes and mental processes.

#### **4.4 Discussions**

Based on the results obtained, the most frequent type of process used in the short stories is material process. It shows that the message of the short stories are expressed through the actions or physical movements of the characters. The second process in the data is mental processes and relational processes. Relational process is applied in expressing the message through the way of being and having something. While, the mental process is applied in expressing the message through the process of feeling, thinking, perceiving. It is continued by verbal processes indicating the themes are expressed through some utterances said by the participants. Material process expresses actions and reactions of the participants. Based on the analysis of the transitivity process, participant and circumstance of the stories through the direct method (showing), the result can be seen from above that the author does not merely convey the characters based on what appears through the behavior of the characters but also penetrates the thoughts, feelings, turmoil and inner conflict as well as the motivation that underlies the behavior of the characters.

The dissertation examines the experiential meaning analysis using transitivity system in expressing the themes of the data expressed in the short stories in detail. Focusing on identifying the processes, participants, and circumstances, the dissertation will show the readers the way the narrator develop the themes of the short stories. It can be seen through two ways of transitivity processes, which are material process and mental process. Although there are 80 clauses, the analysis shows a total number of 104 transitivity processes that indicate the themes

of the stories. The following table illustrates clearly the total amount of findings consisting of the number and percentage of each process type of transitivity system.

**Table 21: Frequency of Process types in the short stories.**

Process	Frequency	Percentage (%)
Material	41	39.42%
Mental	32	30.77%
Relational	24	23.08%
Verbal	5	4.81%
Behavioural	2	1.92%
Existential	0	0.00%
Total	104	100%

From the results obtained, the most frequent type of process used in the short stories is material process (39.42% and 41 processes). It shows that themes of the short stories are expressed through the actions and physical movements of the characters. The second processes used are mental (30.77% and 32 processes) and relational processes relational process (23.08% and 24 processes). Relational process is applied in expressing the theme through the way of being and having something. While, the mental process is applied in expressing the theme through the process of feeling, thinking, perceiving. It is continued by verbal process which has 5 processes (4.81%) indicating the themes are expressed through some utterances said by the characters. Behavioural process has 2 (1.92%) processes expressing the themes of the short stories. Lastly, existential has only no slot (0.00%). It might be argued that the clauses that imply the process of physiological or psychological behavior to express the themes are only 6 processes. Meanwhile, the researcher found no existential process which expresses any of the themes in the short stories.



## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATION

#### 5.1 Summary of Findings

A fundamental property of language is that it enables human beings to build a mental picture of reality, to make sense of their experiences of what goes on around them and inside them. Halliday says that our most powerful conception of reality is that it consists of “goings-on”: of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of language, and expressed through the grammar of the clause. Transitivity specifies the different types of processes that are recognized in the language and the structures by which they are expressed Halliday (1985:101).

As a qualitative research, the data were limited on the verbs that construe processes in the clauses that are consistent in transitivity analysis. There were some procedures used to collect the data source through careful identification and selection of transitive clauses, compilation, classification and analysis, in order to find the appropriate data that give answers to the research questions. The primary concern of this study is focused on adopting Halliday’s transitivity theory, alongside Fawcett’s CG to analyze the processes, participants, and circumstances found in the clauses in the short stories collectively. There were also supporting theories of transitivity used in this dissertation proposed by Gerrot and Wignell (1994:74), Eggins (2004:99), and Lock (1996:53), in order to analyze the clauses in this work.

##### 5.1.1 Processes

From the analysis of the processes, the dominant process is material processes with 41 clauses of the total clauses of the text. The second place is mental process with 32 clauses, the third place is relational processes with 24 clauses. Next is verbal processes with 5 clauses and behavioural clauses are 2. There is no existential process recorded.

Analysis of data shows that the text yields 108 Participants. These participants are distributed as 17 actors/goals, 24 actors/scope, 12 mental / phenomenon, 9 mental cognitive, 4 mental desideration, 7 mental emotive, 16 attributed, 10 identified, 2 sayers, 3 verbiage, and 2 behavior. Specifically, the main participants, Tombido in *Love Strokes*, Faruk in *The Second Denial*, Prospero in *The Probing Eyes*, and Bola in *Money Yab Man*, are portrayed in different roles: actors (41) and goals (17), carrier of attributes (16), identified possessor of characteristics (10), sayers (2), phenomenon (12), identifier of attribute (5), attributive (5), behavior (1), behaved (1), scope (24), and target (1). Using the passive transformation, the persona made them debilitated with the use of *were used, were humiliated, were flogged, were jerked, were thrown, and crawled*. As existent, their sense of beings are explored with *sat, were running, go, don't go, and pass*. As carriers/ identifiers, they are assigned with *are* and *don't seem*. Through interior monologue, they, as sayers, are made to *pray, can't read, can't write, and say*. As senser, they are paired with *were looking, change the focus, saw, could not see, hear, and wish*. Using transitivity as a framework can help the reader to unlock and probe what flows directly through mind of the persona. By using this framework, the sensations and thought impressions of the main characters become the reader's, making the bond between linguistic choices and enjoyment of the literary less impressionistic, reinforced, and more appreciated. As a discourse, this dissertation has demonstrated how literature teaching and learning can be linguistically informed by applying the systems of transitivity in text narratives of the processes, participants and circumstances of actions and events.

### **5.1.2 Types of Participant**

There are many kinds of participants that involve in each process. The actor (41) is dominant over the other participants. The goal (17) comes in the second place, after that there are scope (24), attributive (5), carrier (1), existent (non), sayers (2), token (1), value (1), senser (32),

verbiage (2), phenomenon (12), behavior (1), behaved (1), identified (5), identifier (5) and beneficiary (non).

### **5.1.3 Types of Circumstances**

There are many kinds of circumstances that involve in each process. The result shows that the circumstances of place (13) is dominant over the other types of circumstances. Circumstance of manner (10) comes next. The other circumstances of time (10), reason (5), matter (3), condition (3), means (1), comitative (2), and duration (1).

From the findings, the researcher concluded that material process was dominant in the short stories. Participants also use all the processes except existential process. The circumstantial elements were more in “The Second Denial” than in “Love Strokes”. All the major participants used experiential metafunction to construe their outer as well as their inner worlds of experiential meanings.

## **5.2 Conclusion**

In Halliday’s Functional Grammar System, language has three basic functions: ideational function, interpersonal function, and textual function. Each of them can be realized by one or more sets of grammatical system of language. The experiential function, Halliday mentions, concerns how human beings build a mental picture of reality with language, how they make sense of what goes on around them and inside them. Those goings-on consist of happening, doing, meaning, being and becoming. In the process of representing, clause plays a central role, because it embodies a general principle of modeling experience, namely, the principle that reality is made up of Processes. Transitivity system, according to Halliday, is a set of grammatical system which construes the world of experience into a manageable set of Process Types (Halliday, 1994:106). There are six principle processes types in transitivity system: Material, Mental, Relational, Behavioural, Verbal, and Existential. Process types in transitivity

system helps human beings recognize and encode their experiences or phenomena of the real world.

The clauses selected for transitivity processes in this dissertation form the bedrock for expressing the themes of the short stories; *Love Strokes*, *The Second Denial*, *The Probing Eyes* and *Money Yab Man* by Nwachukwu-Agbada (1998) as chosen data that were analyzed. The analysis found that there are six kinds of transitivity processes which are material process, mental process, relational process, verbal process, behavioural process and existential process to express the themes of the short stories. From the 80 samples, 104 are transitivity processes expressing the themes. The Researcher discovers that the most frequent type of process used in the short stories is material process. It develops and describes the theme of *love*. The processes are used to develop themes such as infidelity, culture and agony portrayed in the stories. This is exemplified in Tumbido's love for Taratu that made him to go through the reception of strokes of cane in order to marry her. Also the illicit love affairs between Prospero and Naomi, Monday's wife; Faruk and Sidi and Bola and Pete; all are expressed through the actions and physical movements of the characters. In the development the theme of *love*, mental process is dominantly used by the narrator. It is used to describe Tumbido undergoes emotional and psychological trauma in his bid to marry Taratu. Prospero also experienced agony trying to have sex with another man's wife, Naomi. Bola is not left out from having his share of agony and pains as a result his infidelity in his marriage. Sidi was also unfaithful to Faruk by having a relationship with men from Ghana, shown in the characters emotions and thoughts.

The overall result of this dissertation gives credence to the questions raised in the research questions of this study. By analyzing the data, the transitivity processes and the experiential meanings which express the themes in the short stories can be revealed.

This study is expected to help the readers of the short stories to understand the message Nwachukwu-Agbada is trying to say through the stories. This dissertation outlines the main

tenets of two Transitivity systems, namely the Sydney Model (Halliday and Matthiessen 2014), and the CG model (Fawcett 2000; Neale, 2002). Whilst both of them serve as tools for textual analysis, they have their shortcomings (Hart et al. 2017: 23). The transitivity analysis of the short stories in *Love Strokes and Other Stories* by Nwachukwu-Agbada shows how the actions are performed through the use of material processes. We get a clearer idea from the mental processes that portray the actions as well as revealing the situations and conditions in the inner self of the character. Furthermore the impact is strengthened by the relational processes. The physical actions are highlighted through these processes which give an outer view of the world portrayed in the story. This ensures the success of Tumbido in overcoming the traumatic “shero” experience and finally marrying the Taratu, the love of his life. Other major characters are not so lucky as Tumbido. Faruk did not succeed in tying marital knot with Sidi. Prospero as well as Bola met their waterloo at the end. Apart from the central message of love depicted in the stories, the reader indulges in the mystery of imagination in order to explore the art of the writer revealed through his writing. However, in order to capture the meaning of a clause in its entirety, it may be necessary to accept the notion that all the verbs in a clause constitute a process type with each verb contributing to the intended meaning of the structure.

Another issue in this dissertation is the common difficulty in deciding whether a given process corresponds to a participant role or a circumstance type. In order to deal with this, it is necessary to offer further clarification regarding just what constitutes each of these components. To add to this, the CG model above all would also benefit from specifying a set of criteria that can be used to distinguish between specific circumstance types.

There are incoherencies and ambiguities that emerge as a result of the criteria specified by each model for the different process types. A prime example of this is the behavioural set of processes described in the SM, which comprises a miscellaneous assortment of verbs that,

essentially, could be assigned to other existing categories if amendments were made to the criteria of each type. A second example is the inconsistent classification of a number of verbs that denote communicative action. That is, there is a clear crossover of semantic criteria in the SM, with communicative verbs assigned to any one of three categories (i.e. verbal, relational and behavioural categories), resulting in a lack of consistency; meanwhile, the CG model fails to capture a sufficient level of detail through placing communication verbs within the mental cognition category. An innovative idea proposed in the CG Transitivity system was the potential for process combinations. The option of participant combinations put forward by the CG model, process combinations may be one way in which, verbs with more complex meanings could be dealt with. That is, the notion of a verb comprising more than one process type need not be viewed as detrimental nor involving a less delicate annotation; rather, it would arguably serve the opposite purpose.

However, each model at present fails to adequately annotate grammatical metaphors in discourse. Given that the SM rewords the clause means that how the utterance has been expressed is immediately disregarded; meanwhile, the CG approach examines this type of structure by clearly giving precedence to syntax and, consequently, completely overlooks the actual meaning of the clause itself. As such, there is no denying that neither model currently offers a satisfactory means by which to analyse this type of grammatical structure. With all of the above in mind, then, there are a range of issues that need addressing and especially, if, as discourse analysts, we are striving for an accurate and systematic analysis of Transitivity patterns in any given piece of discourse (cf. He et al. 2017: 160).

Within functional grammar, Transitivity has been considered from two different perspectives, with each offering alternative explanations as to how we use language to represent our inner and outer experiences in the world around us. Michael Halliday was the joist to propound transitivity model (1985,1994), and later collaborated with Christian Matthiessen (2004,2014),

to amend the original system of transitivity. The alternative model was initially put forward by Robin Fawcett (1980:68), known as Cardiff Grammar Model (henceforth CG). The C G was later elaborated through the collaborative work with Amy Neale to ensure more refined system of Transitivity (Neale 2002, 2006). The CG model offers a number of valid ideas and provides potential solutions to some problems associated with Sydney model (henceforth SM), (Halliday and Matthiessen, 2014), Halliday describes material processes as embodying our external experiences which include actions and events, but Neale (2002), argues that not all actions are material. Neale (2002) posits that action encompasses both material and social actions. The mental process in both, relates to our internal experiences. That is how we understand, perceive, feel about or desire something or someone (Halliday & Matthiessen, 2014:248). To account for these types of experiences, Halliday's model proposes four subcategories: Mental Cognitive, Mental Perspective, Mental Emotive, and Mental Desiderative process. The CG, however makes no such distinction between our emotions and desires. The CG model lumps them under an umbrella- The Mental Emotive. Also, the CG model asserts that the mental cognitive category not only includes the prototypical cognitive verbs (think, believe), but also verbs that refer to the motion of communication. Thus what Halliday and Matthiessen (2014) have classified as verbal process is classified within the mental cognitive category in CG model, on the basis that the semantic role associated with a mental cognitive clause are thought to correspond to those that appear in clause conveying communication.

Whilst both models concur that the mental category consists of a different participant configuration to the material/action category, they each have their own ideas about which roles are actually included. For clarification, Halliday mentioned three roles namely a Senser (the conscious role who thinks, perceives, feels or desires somebody or something), a Phenomenon (the role that reflects what is thought, perceived, felt or desired), and an Inducer (the role that causes the Senser to think, perceive, feel, or desire something or someone). Despite the fact that

both models agrees that circumstances are not inherent to the clause but rather serve to provide additional meaning (Fontaine, 2013: 79). Both models however disagree on what constitute a circumstance and the type that can occur. The categorization of circumstance in CG is not straight forward. Even in Halliday's model it is challenging to understand what constitutes a circumstance and a semantic role as well due to the fact that a number of verbs are complex and maybe ambiguous in meaning.

After analyzing the data in Chapter IV, the researcher concludes that: There are 80 clauses in the short stories. The highest occurring process is material process. This indicates that the narrative texts; "Love Strokes", "The Probing Eyes", "The Second Denial", and "Money Yab Man", are centrally concerned with actions and events. The highest percentage of the participant is Actors with 79 participants. This indicates that most processes in the text have some actors to achieve something. The circumstance of place dominates the others. The prevalent of material processes in the stories indicate that there are many actions that took place in the stories which happen at different places and different times. Nwachukwu-Agbada in his short stories has extensively used literary and rhetorical devices to prove that love in its different shades and colours, has different meanings depending on its context of situation. The main aim of transitivity is to connect the semantic and grammatical dots to extract the meaning through language. The transitivity analysis of Nwachukwu-Agbada's short stories shows how the actions are performed through the use of material processes. We get a clearer idea from the verbal processes that describe the actions as well as revealing the situation and conditions. Furthermore this impact is strengthened by the relational processes. The physical actions are highlighted through these processes which give an outer and inner views of the world portrayed in the stories. This ensures the success of Nwachukwu-Agbada's signature as a prolific and humorous writer which captivates his readers. In this way, the reader indulges in



the mystery of imagination in order to explore the art of the writer revealed through his writing.

### **5.3 Implications of Transitivity Choices to the Findings**

Transitivity analysis has been widely used to understand the language of speakers and writers. It examines the structure of sentences which are represented by processes, the participants involved in these processes, and the circumstances in which processes and participants are involved. Using transitivity analysis, researchers have tried to reveal that language structures can produce certain meanings and ideology which are not always explicit for readers. In other words, the task of functional analysis, particularly transitivity analysis, is to discover the relation between meanings and wordings that accounts for the organization of linguistic features in a text.

Literary work is not only an entertaining text, but also a reflection's life. Literary expressions enhance the creative liberation of the resources of language in use in our daily activities, (Leech and Short, 2007). This statement proves that literary text is closely attached to human life. The creative liberation in literary text is transformed into a source data analysis in both literary and linguistic criticisms. Reading and analyzing literary text is fascinating since, "we get involved with the characters, sometimes identifying and immersing ourselves in their thoughts and actions, and wonder what we could have done if it happens to us in real life" (Gallardo, 2012:88). Literary text has the potential to present identity and individuality of the characters with all their finest shades and colours (Melrose, 1995:18). Scholars provide approaches or criticism to analyze literary texts, including linguists.

Transitivity is offered by SFL as an attempt to see how wordings work in context, i.e. context of situation. Transitivity analysis supports the claim that contextual meaning is the "real meaning" of a symbol when it is used in its concrete context (Melrose, 18). Transitivity is applicable to

observe both literary and non-literary texts and invites scholars to draw how characters in a literary text are portrayed, whether they are narrated as powerful or weak ones, shown by wordings in the text. Similarly, in non-literary texts, transitivity is able to figure out how language users are able to portray certain figures, put certain groups as the most important or powerful ones in a society.

Using transitivity as a framework can help the reader to unlock and probe what flows directly through the mind of the persona. By using this framework, the sensations, thoughts, and impressions of the participants become the reader's, mark of bond between linguistic choices and enjoyment of the literary less impressionistic, reinforced, and more appreciated.

Transitivity could be combined with stylistic to analyze prose, drama, or poetry to demonstrate how literature teaching can be linguistically informed by applying the systems of categorization in vocabulary, syntax, and semantics.

With the purpose of exploring the relationship between linguistic structures and socially constructed meaning in a literary text, a lexicogrammatical analysis has been performed on the short novels in line with Halliday's Systemic Functional Grammar. The ideational analysis relates to "who initiates, what kinds of actions" and "who responds to those actions, and how" (Eggins, 2000: 330). It follows from the ideational analysis that the writer predominantly made use of material processes, which was quite revealing in terms of the power relations in the text. Most of the characters were identified as the least powerful characters by positioning themselves as Actor more frequently; while the most power was in the hands of the characters who were not supposed to be Actor. Indeed, the voice of these participants was heard by means of verbal processes in discourse. Following the persuasive style of this story, the characters were assumed to be convinced to choose some actions and avoid others. The high frequency of the material process types revealed that they certainly did what they were told to; in other words, their persuasion was expressed through acting upon what they were asked to. The

conclusion drawn is that to persuade others, confronting them with the possibilities and expanding their understanding of themselves and their lives via asking them to act upon the advice and make the changes themselves (the material process) prove to be more effective than involving their emotions (the mental process) and pushing certain words into their minds (the verbal process).

In our everyday lives, the language we encounter can influence our perceptions and attitudes with regards to people places and events and therefore becomes a potentially powerful site for the dominance of mind". (Teo, 2000: 9). With persuasive stories it is found that writers manipulate the reader to interpret information in certain ways. Texts are not simply there but are infused with ideologies and agendas. The choices writers make while writing stories can help covertly promote meanings related to their own agendas. This dissertation shows that Halliday's Systemic Functional Linguistics is a potent tool for uncovering the stratagems that writers draw on to convince us of their points of view. An emphasis on the material and verbal process types alone can uncover, among other things, how the audience is positioned to take a positive or negative view of the participants in a story. According to Goatly (2000: 75), "the linguistic analysis will reveal latent patterns which escape an ordinary meaning", and "critical reading can benefit greatly from such analyses, precisely because it brings to light what is ordinarily latent or hidden".

It aims to create awareness on the confluence of language structures in a prose work. It shows connection between linguistic and literature by adopting Halliday's transitivity theory. This will help language students to understand how the language of a given text creates authenticity in fiction. This dissertation aims to illustrate how a reader can capture the subjective and elusive mind of the writer, using a stylistic approach to unravel the writers' linguistic choice.

#### **5.4 Recommendations**

After concluding this study, the researcher recommends that other researchers who are willing to conduct research in any given aspect in academics may do so through the application of Halliday's transitivity theory of process types, participants and circumstances, using a stylistic approach to look into the theme, character, field of discourse, and so on in any aspect of literature. It could also be applied in the study of non-literary works such as Engineering, Medicine, Psychology, Politics and Physics. Everyone who wants to do the same research is suggested to analyze not only the written data but also spoken data.

Further studies are recommended in this area as multiple choices abound for the application of transitivity theory in Systemic Functional Linguistics.

This dissertation focused essentially on the power of grammar within SFL as a tool for linguistic analysis and the interpretation of meanings, and in any text type. Stylistics analysis is one of the potential applications of SFL but there are many others. Its strong orientation toward meaning has made it useful in many applied contexts, such as education (e.g., Christie and Martin 2006; Jones 2008), the study of literature (e.g., Butt 1988; Caffarel et al. 2004), translation (e.g., Steiner and Yallop 2001), computational implementations (e.g., Teich 1999), artificial intelligence (e.g., Kobayashi et al. 2002), the study of multimodal texts (e.g., O'Halloran 2006) and other semiotic systems (e.g., Kress and Leeuwen, 2006), psychiatry (e.g., Fine 2006) and language disorders (e.g., Armstrong 2001). For an overview of various other applications of SFL, see Hassan et al. (2005; 2007).

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## Appendices

### Clauses from the Short Stories.

#### Love Strokes (LS).

1. It was perhaps out of love, reasoned the boy.
2. He knew when he was mature enough to marry a wife.
3. Tumbido's face creased into a grin as he saw Taratu.
4. The prospect of meeting her that night under the tree struck him.
5. Taratu knew that he loves her.
6. He needed to succumb to the laws of the land if he must marry her.
7. He hated the Shero; the flogging of the would-be groom.
8. Taratu sneaked into the slight darkness by the wide leaves.
9. He watched the shadow cast by her sampling on the sands.
10. He wanted her completely as his own.
11. He could feel her presence.
12. Tumbido loves Taratu.
13. I sell all my cattle and we run.
14. To Gongola, the great mountains of Adamawa.
15. I won't like my wife to walk such a distance.
16. What if I die?.
17. You'll find cowards in the world to marry.
18. Tumbido hardened himself.
19. Tumbido kept shooting glances in the direction they hid Taratu.
20. Tumbido is Taratu's husband announced an elder.

### **The Second Denial (TSD)**

21. Perhaps she has given him a love potion.
22. Who is she made for?.
23. Whoever told him that Faruk was a jealous lover was mistaken.
24. Faruk swallowed the bitter pill slowly.
25. She does not love me.
26. Faruk feared a clash.
27. I know that I have suffered for this girl to love me.
28. I love her.
29. She cheapens herself at every new face of a man.
30. It appeared Sidi had not reckoned with my magnanimity in accepting her again.
31. I love that girl that is the problem.
32. Sidi was with her new found lovers.
33. He hated the slow indecisive heart with which his friend treated disconcerting issues.
34. All I need is to be with her.
35. Even if the girl na Ashawo, I still love her.
36. Take my girl away in my presence.
37. Faruk was afraid of losing her to the men.
38. Sidi's mine.
39. Sidi broke his heart.
40. He knew Faruk is deeply attached to Sidi.

### **The Probing Eyes (TPE)**

41. Naomi's provoking image appeared in his mind's eye.
42. What tickled his soul about her is her child-like simplicity.

43. His eyes were assailed by the nakedness of her breast.
44. You'll make a good husband.
45. I am still yours, am I not?
46. Her heart gave a little lurch of excitement.
47. I wish I saw you before Monday died.
48. You would have been mine by now.
49. She looked at him in her glazy eyes.
50. You are beautiful, he whispered in her ears.
51. Prospero could not have his way yesterday.
52. He felt like rushing her.
53. Monday would have been away on morning duty.
54. Doing it in the man's matrimonial bed was more heroic, he urged himself.
55. Prospero's heart overflowed over its brim with the joy of a conqueror.
56. Naomi begins to remove her things slowly.
57. Naomi would have been treating his eyes to such exposure.
58. All he knew was that he had arranged with Naomi to be at home by 10am.
59. Suddenly, Monday emerged from under the bed.
60. If you move adulterer, you are dead.

#### **Monday Yab Man (MYM)**

61. The house is as quite as a graveyard.
62. Aduke and the children are not yet back from Christmas holidays.
63. That is why I made it here pretty fast.
64. Kisnet has a new breed of flossies.
65. They arrived this afternoon from Ghana.

66. Bola was throwing glances around like one who lost a bunch of keys.
67. Soon the girls began to show up.
68. The new bird know we are here.
69. Bola was devouring each of them with his eyes.
70. Bola likes the little ones.
71. That is the girl I told you about.
72. Over her throat was knotted a flowered scarf.
73. Bola knew his money would soon dissolve those trace of hardness on her face.
74. If she wanted a competition, Bola was ready.
75. He knew Olu was his fellow club crawler.
76. In fact, I have fallen in love right away Olu said.
77. Go with me and have twenty naira for the night offered Bola.
78. He tried to get up in order to draw a battle line, but could not.
79. He waited helplessly as she disappeared through thin air.
80. It took seven strong men to untie Bola from the bed.